Nicholas Arthur KILBURN MEMORIAL CONCERT SERIES 1 9 8 9



In Recital
MAREK

JABLONSKI, Pianist Friday at 8:00 pm October 27, 1989

Convocation Hall
Arts Building
University of Alberta

Admission: \$1.00 (No reserved seating)

MAREK JABLONSKI

Internationally recognized Polish-Canadian pianist Marek Jablonski was born in Cracow and resided for many years in Edmonton. Mr. Jablonski currently teaches the Advanced Performance Programs at the Royal Conservatory of Music in Toronto.

He has performed as a soloist and with orchestras throughout Canada and the United States and is regularly invited to concertize in Europe collaborating with such conductors as Pierre Monteux and Kiril Koudrashin. He made his New York debut at Carnegie Hall with Zubin Mehta at the podium. Mr. Jablonski has performed in major European centres including, Paris, London, Berlin, Vienna, Madrid, Brussels and Milan, the latter two cities hosting complete recital series of the works of Chopin. Mr. Jablonski has also toured South America and the USSR.

Mr. Jablonski has made recordings and has been a frequent guest on both radio and television in Canada and in Europe.

Mr. Jablonski has been a guest artist at the Banff School of Fine Arts for the past fifteen years and is regularly invited to give master classes throughout Canada. He has also given classes in Belgium, France and South America and conducts the annual piano master class at the Bergamo Festival in Italy.



Symphonic Wind Ensemble

Fordyce Pier, Director

Friday, October 27, 1989 at 10:00 am

Alberta Music Conference '89 Edmonton Convention Centre Digitized by the Internet Archive in 2022 with funding from University of Alberta Library

Programme

Rocky Point Holiday (1969)

Ron Nelson (b. 1929)

Concerto for Alto Saxophone and Wind Orchestra (1949, revised 1953)

Ingolf Dahl (1912-1970)

Dr. William H. Street, soloist

II. Adagio (Passacaglia) III. Rondo alla Marcia

Sketches on Tudor Psalm (1971)

Fisher Tull (b. 1934)

Melita: Chorale Prelude (c1987) Thomas Knox

Symphonic Wind Ensemble Membership 1989/90

Fordyce Pier, Director

Piccolo Liane Gayler

Flute
Christine Enns
Claire Eccles
Karen Theuser

Oboe Christine Wilson Sharie Rathwell

English Horn Joanne Mulesa

Bassoon Heather McMillan Susanne Smith

E-flat Clarinet Karen Noel-Bentley

B-flat Clarinet
Janis Lindberg
Mien Jou
Jei Yin
Brian Demuynck
Barbara McTavish
Donald Lee (contra-bass)
Tammy Jo Mortensen

Bass Clarinet
Jacquie Cumming

Alto Saxophone Rosemarie Siever Dan Baker

Tenor Saxophone Charles Stolte

Baritone Saxophone Michael Spindloe

Cornet
Jeff Harris
Murray Hunter
Patricia Dray
Kim Klapstein

Trumpet Debra Spence Stuart Woronecki

Horn Chris Gongos Jeff Nelsen Craig Scott Kerri McDonnell Elaine Stepa

Trombone Craig Brenan Carolyn Yohemas Daryl Burghardt (Bass)

Tuba Krista Jean Treena Leepart

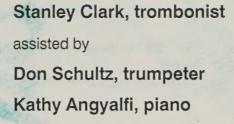
Percussion
Scott Martin
Robert Fenske
Raj Nigam
Darren Salyn
Trevor Brandenburg
Brad Clarke
Michelle Tolentino

Stage Manager Daryl Burghardt

Publicity Janis Lindberg

Tickets Susanne Smith

Social Convenor Christine Wilson



Tuesday, October 10, 1989 at 8:00 p.m.

Convocation Hall, Arts Building University of Alberta

Program





Programme

Sonata
G. P. Telemann
for trombone and piano

Concerto
for trumpet and piano

Ballade
Frank Martin

for trombone and piano

Intermission	
Concertino for trombone and piano	Lars-Erik Larsson
One Line for solo trumpet	Mitchell Arnold
Improvisation #1 for solo trombone	Crespo
Cousins for trombone, cornet and piano	H. L. Clarke

The Blue Bells of Scotland H. L. Clarke for trombone and piano

Stanley Clark

Mr Clark was born in Toronto Canada, and started playing the trombone at age 13. His formal musical studies took place at the University of Toronto, with Gordon Sweeney, and at London's Royal College of Music. Orchestrally, Mr Clark has been solo-trombonist with the Kitchener-Waterloo Symphony, Winnipeg Symphony, and since 1985, the Berne Symphony Orchestra.

As soloist he has performed in most major centres across Canada, as well as in England, Ireland, Belgium, Switzerland, Germany and Greece. He has recorded for CBC Radio, SABC, RSR DRS RSI, and Radio Bulgaria. Recording projects are presently under way with EBS Records and L'Oiseu Lyre. In 1987 Mr. Clark was awarded Second Prize in the International Music Competition of the Prague Spring Festival and Special Mention in the Bourse pour jeunes Interpretes-Radio Suisse Romande.

Teaching activities include, as well as private pupils, masterclasses and clinics. Mr. Clark has been trombone instructor at Sir Wilfred Laurier University and for the Festival of Canadian Youth Orchestras in Banff, Alberta.

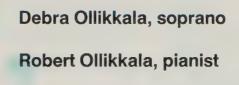
Don Schultz

Born in Calgary, Don Schultz studied trumpet with Vincent Cichowicz at Northwestern University in Evanston, Illinois, where he received his Bachelor of Music degree in 1980. While in the Chicago area he was a member of the Civic Orchestra of Chicago, which provided him with a scholarship to study with the Principal Trumpet of the Chicago Symphony, Adolph Herseth.

In his ten year professional career, he has played principal trumpet in the Regina and Winnipeg Symphonies, and has been the second trumpet in the Calgary Philharmonic Orchestra since 1983. He has given recitals and played chamber music regularly across Canada, and has recorded frequently with the CBC.

Kathy Angyalfi

With her solid reputation as a sensitive and accomplished accompanist, chamber musician and teacher, pianist Kathy Angyalfi may very well be one of the busiest members of the Calgary arts community. A piano performance graduate of the Universities of Calgary and Western Ontario, she has also ventured overseas to enrich her musical studies at the prestigious Liszt Academy in Budapest, Hungary. Kathy is currently a faculty member in the Academy and Credit Programs at Mount Royal College, Conservatory of Music, where she teaches piano and specializes in wind, brass and percussion accompaniment.



Tuesday, October 24, 1989 at 8:00 pm

Convocation Hall, Arts Building University of Alberta

Program



Department of Music University of Alberta



Programme

Fiançialles pour rire

Francis Poulenc

(1899-1963)

- 1. La dame d'Andre
- 2. Dans l'herbe
- 3. Il vole
- 4. Mon cadavre est doux comme un gant
- 5. Violon
- 6. Fleurs

The Fairy Tailor

The Singer

Over the Mountains

Michael Head

(1900-1976) Michael Head

Roger Quilter (1877-1953)

A Lady Fair (from 'Princess Ida')

Lak Jeem (from 'RoseMarie')

Arthur Sullivan

(1842-1900) Rudolf Friml

(1879-1972)

INTERMISSION

Hermit Songs

Samuel Barber

(1910-1981)

- 1. At Saint Patrick's Purgatory
- 2. Church Bell at Night
- 3. St. Ita's Vision
- 4. The Heavenly Banquet
- 5. The Crucifixion
- 6. Sea-Snatch
- 7. Promiscuity
- 8. The Monk and his Cat
- 9. The Praises of God
- 10. The Desire for Hermitage

Ständchen Ach Lieb, ich muss nun scheiden Wie sollten wir geheim sie halten

Richard Strauss

(1864-1949)

Texts and Translations:

Fiançialles pour rire

1. Andre's Lady

Andre does not know the lady whom he takes today by the hand...Did she wander in a vague dress looking for an engagement ring between the millstones? Was she afraid when evening came, watched by the shadows of yesterday in her garden, as winter approached?

He loved her for her color...for her gentleness on Sundays...Will she turn pale looking at the white pages of her album which she keeps from better days.

2. On the Grass

I can say no more—nor do any more for him
He died for his fair one
He died for his dead fair one
Outside—under the tree of the law
In the middle of the silence
In the middle of the landscape on the grass
He died—unnoticed—weeping on his way—calling, calling for me
But as I was far from him
And his voice no longer carried
He died alone in the forest
Under his childhood tree
And I can say no more
Nor do anything for him.

3. He Flies

The setting sun
Is mirrored on the polished table
Like the fabled cheese caught in the beak of my
Silver-gilt scissors.
But where is the crow? He flies.
I want to sew but a magnet
Draws away all my needles.
In the square the skittle players
While away the time.
But where is my lover? He flies.
I have a thief for a lover

He Flies continued

The crow steals and my lover steals.

He steals my heart and leaves me with empty promises.

The crow steals the cheese and is gone.

But where is happiness? It flies away.

I weep under the weeping-willow

And my tears mingle with the leaves.

I weep, for I want him to want me,

But cannot please my thief.

But where has love gone? It has flown away.

Find the rhyme of my lost reason

And through the country lanes

Bring me back my flighty love

Who steals hearts and my reason.

I want my thief to steal me.

* The verb "to fly" and "to steal" are homonymous in French and the song is based on this double meaning.

4. My Corpse is Soft As a Glove

My corpse is soft as a glove, And the pupils of my eyes are glazed and make two white stones of my eyes. Two white stones in my face-speechless in silence-shadowed by a secret and heavy with my dead weight of remembrances.

5. Violin

A loving pair of accents
The violin and its player please me, I love these cries stretched on a string of restlessness...
The heart in a shape of a strawberry offers itself to love like an unknown fruit.

6. Flowers

Promised flowers, flowers held in my arms, flowers which escape from the parenthesis of a step.
Who brought you these winter flowers, sprinkled with sand from the sea—The sand of your kisses, faded flowers of love?
Beautiful eyes are made of cinders and in the fireplace a heart ribboned with laments, burns with its holy recollections.

Ständchen (Serenade)

Open very quietly, my child, Awake no one from his slumber, The brook hardly murmurs; there scarcely flutters in the wind A leaf, in the bushes or hedges, Quietly, therefore, my sweet, so that nothing is stirred, Quietly, lay your hand on the door knob. With steps as gentle as those of elves About to hop o'er the flowers. Slip out quietly into the moonlit night, And fly to me in the garden. The flowers slumber about the rippling brook And exhale fragrances in their sleep; only love is awake. Sit down, here the shadows grow mysteriously dark Under the linden trees: The nightingale above our heads Shall dream of our kisses. And the rose, upon awakening in the morning, Shall glow with the rapture of the night.

Ach, Lieb, ich muss nun scheiden (Ah, Love, I now must leave)

Ah, love, I must now leave,
To wander over hill and dale;
The alder trees and willows
Are weeping, every one.
They have so often seen us strolling
Together on the banks of the stream;
They cannot conceive
The one without the other.
The alder trees and willows
Are weeping sorrowfully,
Imagine then, how we two
Feel in our hearts.

Wie sollten wir geheim (How can we keep secret)

How can we keep secret That blissfulness which fills us completely? No. unto its deepest recesses Let our hearts be revealed to all! When two in love have found each other. Then, joy spreads through nature: During longer, rapturous hours The day descends over forest and meadow. Even from the rotting trunk of the oak tree, That has survived over a thousand years. A green flame in the top-most boughs rises And rustles excitedly, thrilled by youthful joy. To a more brilliant lustre and fragrance awaken The buds, at the happiness of the two. And the brooks seem to murmur more sweetly. And more exuberantly blooms and glows the month of May.

Debra Ollikkala

Born in London, Ontario, Debra Ollikkala received her Bachelor and Master of Music degrees in Vocal Literature and Performance from the University of Western Ontario. After graduating in 1978, she taught voice and conducted choral ensembles at the University of Western Ontario and later at Algoma University College in Sault St. Marie, Ontario. During the 1985-86 academic year, Mrs Ollikkala resided in London, England where she sang in the London Symphony Chorus and the London Philharmonic Choir under such conductors as Sir John Pritchard and Klaus Tennstedt. For the past three years she has been pursuing doctoral studies in Choral Music at the University of Illinois at Urbana-Champaign where her principal teacher was Dr Don V Moses. Debra Ollikkala was awarded a Canada Council Arts Grant "B" in 1988 and was that year's recipient of the Canada Council Sir Ernest MacMillan Memorial Prize in conducting. She joined the University of Alberta, Department of Music, as Assistant Professor of Choral Music in July, 1989.

Robert Ollikkala

A native of Thunder Bay, Ontario, Robert Ollikkala completed both his Bachelor and Master of Music degrees in Piano Performance at the University of Western Ontario. His piano teachers have included British pianists Peter Katin and Valerie Tryon, and Canadians William Aide, Damiana Bratuz and John-Paul Bracey. From 1980-1985 Robert Ollikkala was a piano teacher and music theory instructor at Algoma University College in Sault Ste. Marie, where for one year he was also head of the music department. In 1983 he was awarded the Western Ontario Conservatory of Music gold medal for receiving the highest mark in the Teacher's Associate examinations for that year. Since then he has been on the teaching staff and examining board of the Western Conservatory. In 1986 Robert Ollikkala began working towards a PhD in musicology, with an emphasis on Ethnomusicology, at the University of Illinois in Urbana-Champaign. He held a Teaching Assistantship during his three years of residency at the University of Illinois. Robert has been awarded a grant by the Shastri Indo-Canadian Institute to pursue doctoral thesis research in India during the coming year.



Lecture Series Schedule to November 30, 1989

Thursday, October 12 3:30 pm

Visiting Lecturer Andrew McCredie

(University of Adelaide, South Australia)

Theatre Song and Scenic Music in the German 17th Century Drama: A Contribution to the Pre-history of German Baroque Opera.

Thursday, October 19 3:30 pm

Visiting Lecturer Geoffrey Chew

(Royal Holloway and Bedford New College, University of London)
"I'm Sorry, I'll Say That Again":

Reinterpretation as a Structural Principle in Monteverdi.

Tuesday, October 24 3:30 pm Brenda Dalen

Calculation and Invention:

The Formal Sketches for the Finale of Berg's Chamber Concerto.

Thursday, November 2 3:30 pm

Regula Qureshi

Analyzing a Musical Performance: An Ethnomusicological Approach.

Thursday, November 16 3:30 pm

Colloquium: The Pedagogy of Music Theory Catherine Nolan, moderator.

Tuesday, November 21 3:30 pm

Canada Music Week Lecture-Demonstration Nelli Peruch, classical accordion.

Thursday, November 30 3:30 pm

Robert Klakowich and Andrew Zinck Computer Applications and the Thematic Catalogue.

All lectures take place in Room 2-32 in the Fine Arts Building and are presented free of charge. Presented by the University of Alberta, Department of Music.





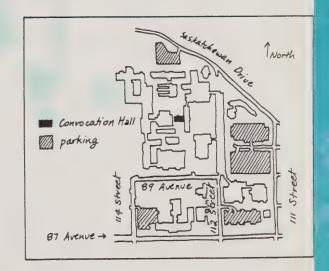


University of Alberta Edmonton, Canada T6G 2C9 Department of Music Faculty of Arts 3-82 Fine Arts Building

All events, unless otherwise noted, take place at Convocation Hall in the Arts Building on the University of Alberta campus.

* Denotes an admission charge of \$5.00 for adults and \$3.00 for students and seniors. Advance tickets are available from the Department of Music general office, 3-82 Fine Arts Bldg., 492-3263, or you may purchase tickets at the door just prior to the performance, seating permitting.

Please note: All concerts and events are subject to change without advance notice. Please call our office during office hours to confirm, or call after hours when a recorded message will inform you of any changes made in our schedule. A current listing of our undergraduate student's recitals will also be included on the recording.





Concert and Events Schedule to November 8th, 1989

Sunday, October 1

8 pm

Convocation Hall

STUDENT RECITAL Merrill Tanner, soprano

with David Grainger Brown, guitarist and Ina Dykstra, pianist. Ms. Tanner's program will feature works by Schubert, Handel, Sealey, Copeland and Poulenc.

(Presented in partial fulfillment of Ms. Tanner's Master of Music degree.)

Wednesday, October 4

8 pm

Convocation Hall

FACULTY RECITAL Fordyce Pier, trumpeter

with Janet Scott-Hoyt, pianist; Marnie Giesbrecht, organist; and Malcolm Forsyth, trombonist.

Dr. Pier's program will feature French music by Gervaise, Beriot,
Tomasi, Tisné and Casrérède, among others.

Tuesday, October 10

3:30 - 5:30 pm Convocation Hall

MASTERCLASS Stanley Clark, trombonist

Tuesday, October 10

8 pm

Convocation Hall

VISITING ARTISTS RECITAL

Donald Schultz, trumpeter, Stanley Clark, trombonist

with Cathy Angyalfi, pianist.

Thursday, October 12

3:30 pm

Rm 2-32 Fine Arts Bldg.

VISITING LECTURER

Dr. Andrew McCredie, University of Adelaide, Australia.

Theatre Song and Scenic Music in the German 17th Century Drama - a contribution to the pre-history of German Baroque Opera.

Tuesday, October 24

8 pm

Convocation Hall

FACULTY RECITAL

Debra Ollikkala, soprano

with Robert Ollikkala, pianist.

Ms. Ollikkala's program will feature Barber's <u>Hermit Songs</u>, Poulenc's <u>Fiancialles pour rire</u>, and Strauss Lieder and English songs.

Friday, October 27

8 pm

Convocation Hall

NICHOLAS ARTHUR KILBURN MEMORIAL CONCERT Marek Jablonski, pianist

(Tickets are \$1.00 each, and will be available on or after October 2.)

*Sunday, October 29

8 pm

Convocation Hall

ACADEMY STRINGS CONCERT Norman Nelson, Director

This program will include Stravinsky's <u>Concerto in D</u>, Britten's <u>Variations</u> on a Theme by Frank Bridge and Mozart's <u>Horn Concerto No. 3</u> with soloist Christopher Gongos.

Wednesday, November 8

8 pm

Convocation Hall

FACULTY RECITAL William H. Street, saxophonist.

with Marnie Giesbrecht, organist and Alexandra Munn, pianist. Dr. Street's program will feature several Canadian premieres including William Karlin's Impromptu, Alf Houkom's Anthem, and David Heinick's Later, When I Dream.

Concerts and Events

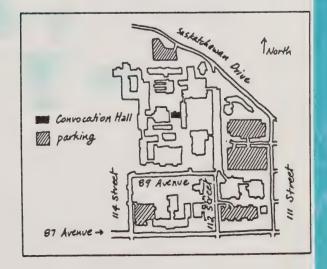


University of Alberta Edmonton, Canada T6G 2C9 Department of Music Faculty of Arts 3-82 Fine Arts Building

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Concert and Events Schedule to December 10th, 1989

Thursday, November 2 Rm 2-32 Fine Arts Bldg. 3:30 pm

Analyzing a Musical Performance: LECTURE: Regula Qureshi

Wednesday, November 8

With Marnie Giesbrecht, organist and Alexandra Munn, planist. The program will include several Canadian premieres: William Karlin's FACULTY RECITAL: William H. Street, saxophonist.

> Saturday, November 11 Rm 1-29 Fine Arts Bldg. 9:30 am to 12:00 pm

Masterclass: 2:45 to 5 pm Saturday, November 11 Recital: 1 to 2:30 pm

Thursday, November 16 Rm 2-32 Fine Arts Bldg. 3:30 pm

Saturday, November 18

Tuesday, November 21 3:30 pm

An Ethnomusicological Approach.

mpromptu, Alf Houkom's Anthem, and David Heinick's Later, When I Dream.

YAMAHA INSTRUMENT DEMONSTRATION & DISPLAYS New Yamaha instruments with technicians and designers from Yamaha Japan's Research & Development division.

Program will include works by Debussy, Haydn, Kaufmann, and Muczynski. Eugene Rousseau, saxophonist, with Kari Miller, pianist. VISITING ARTIST RECITAL & MASTERCLASS

COLLOQUIUM: The Pedagogy of Music Theory Catherine Nolan, moderator.

Performing scenes from Mozart's The Magic Flute, Verdi's Otello, The **OPERA WORKSHOP PERFORMANCE** Alan Ord, Director.

Rm 2-32 Fine Arts Bldg.

Tuesday, November 21

*Wed., November 22

Merry Wives of Windsor by Nicolai, Lakmé by Delibes and Gluck's Orleo.

CANADA MUSIC WEEK LECTURE/DEMONSTRATION Nelli Peruch.

The Capabilities of the Classica Accordion.

CANADA MUSIC WEEK CONCERT

An evening of Canadian electroacoustic music.

SYMPHONIC WIND ENSEMBLE CONCERT Fordyce Pier, Director.

Program will include Sketches on a Tucor Psalm, by Fisher Tull, Engram, by Jacob Druckman, and Ron Nelson's Rocky Point Holiday. Guest William H. Street will conduct Jan Bach's Praetorius Suite.

Program will include a variety of vocal and instrumental works from Debra Ollikkala, and Marnie Giesbrecht, Directors. COLLEGIUM MUSICUM CONCERT *Friday, November 24

Sunday, November 26

FACULTY RECITAL: Kuniko Furuhata, mezzosoprano.

the 13th to 17th centuries.

Works by Barber, Mendelssohn, Liszt, de Falla, and Canteloube.

With Helmut Brauss, planist.

Neil Corlett, Director. An exciting evening of Jazz. STAGE BAND CONCERT

*Monday, November 27

Computer Applications and the Thematic Catalogue. LECTURE: Robert Klakowich & Andrew Zinck

Thursday, November 30

8 pm

Rm. 2-32 Fine Arts Bldg.

3:30 pm

MADRIGAL SINGERS CONCERT Leonard Ratzlaff, Director.

All Saint's Anglican Cathedral

10039-103 Street

Friday, December 1

Britten's Hymn to St. Cecilia, and works by Gibbons, Stanford and Paynter. The program will feature Magnificat by Raminsh, Mendelssohn's Kyrie,

CONCERT BAND CONCERT

*Sunday, December 3

Works featured will include: William Schuman's George Washington Bridge, Christian Lauba's Petite Suite, and Percy Grainger's Handel in the Strand. William H. Street, Director.

Featured will include Mendelssohn's Overture for Winds, Schmitt's Lied et CHAMBER WINDS AND ORCHESTRA CONCERT Malcolm Forsyth and Norman Nelson, Directors.

*Sunday, December 3

Scherzo with horn soloist Christopher Gongos, Three Merry Marches by Krenek, and Beethoven's Symphony No. 3 "Eroica".

Performances by various student chamber ensembles. CHAMBER MUSIC RECITALS

Tues.& Wed., Dec. 5 & 6

8 pm

CONCERT CHOIR CONCERT

Program will feature Britten's Te Deum in C, and Jubilate Deo and Schütz's Ich hebe meine Augen, and selected English, French and German works. Debra Ollikkala, Director with Marnie Giesbrecht, organist.

First Presbyterian Church

10025 - 105 Street

Sunday, December 10



University of Alberta Edmonton, Canada T6G 2C9

Faculty of Arts 3-82 Fine Arts Building

The 1989-90 Department of Music Faculty Recital series will take place in Convocation Hall located in the Arts Building on the University of Alberta campus. Scheduled for Wednesday evenings at 8:00, these concerts are presented free of charge.

Parking is available for a nominal fee in the Education CarPark (114 Street & 87 Avenue) and also in the the Stadium CarPark (116 Street & 89 Avenue).

For additional information, please contact the Department of Music, 3-82 Fine Arts Building, 492-3263.

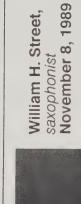




October 4, 1989 Fordyce Pier, trumpeter

Ensemble. He has maintained an active solo career in Canada Giesbrecht, pianist Janet Scott-Hoyt, and trombonist Malcolm Forsyth in this program comprised primarily of French music. and elsewhere and has performed often with the Edmonton Symphony Orchestra. Dr. Pier is joined by organist Marnie Professor of Trumpet and Director of the Symphonic Wind

lance trumpet player and a Fordyce Pier came to the Philharmonia. Dr. Pier is 1973 from Boston where University of Alberta, in he was active as a freemember of the Boston



William Street, member of Chicago, Washington, and Ensemble International de Saxophones de Bordeaux, was also a member of the Frederick Hemke

to joining the Department of Music in 1988. He has become an Saxophone Quartets prior exciting recital will feature several Canadian premières includintegral part of the faculty as saxophone instructor, chamber music coach, and Director of the Concert Band. Dr. Street's ing William Karlin's Impromptu, Alf Houkom's Anthem, and David Heinick's Later, When I Dream.

Faculty Recital Series



Richard Troeger, January 10, 1990 narpsichordist

second book in addition to Fellow, Richard Troeger is undergraduate courses in preparing material for his the Department of Music. teaching graduate and As a Canada Research

he plays clavichord, fortepiano, and harpsichord. Dr. Troeger well as on CBC Radio. This exciting early music performance will feature early seventeenth-century Italian music and music As a specialist in early keyboard instruments and their music, has performed throughout Canada and the United States, as oy Rameau.



February 14, 1990 Alexandra Munn. pianist, with guest bass-baritone Donald Bell,

1962, Alexandra Munn was Centre of Fine Arts and the associated with the Banff Department of Music in Prior to joining the

Professors Bell and Munn will present Franz Schubert's song Calgary Philharmonic. Professor Munn has performed as a accompanist to many talented performers. This recital will feature Donald Bell, Professor of Voice at the University of soloist with many Western Canadian orchestras and as Calgary and one of Canada's foremost bass-baritones. cycle Die Winterreise.



Marnie Giesbrecht, January, 31, 1990

well-known as a chamber organist and has played several world premieres Professor of Organ, is musician, pianist and Marnie Giesbrecht,

and concertos with

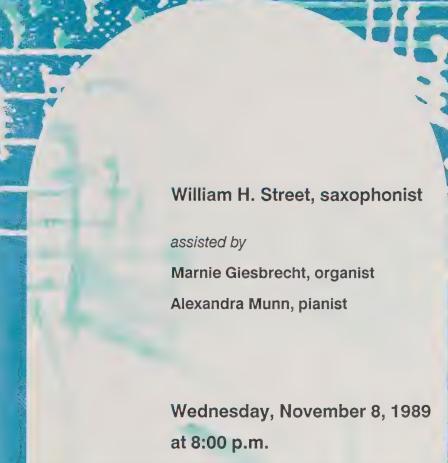
and Fugue in Eb Major, BWV 552 (St. Anne), 3rd Organ Sonata, Major, Op. 7, and Totentanz (Episodes and Fugue on a 17th orchestra. Her recital program will include Bach's Prelude Op. 65 by Mendelssohn, Dupré's Prelude and Fugue in B Century Folksong) by Professor Emeritus Gerhard Krapf.



February, 28, 1990 The Alta Nova Piano Trio

Norman Nelson, violinist talents and considerable Helmut Brauss, pianist and Tanya Prochazka,

cellist, have combined their masterworks in this genre as well as significant compositions by contemporary composers. This recital will feature trios by chamber ensemble. "A Trio of Trios," quoted the Edmonton November of 1988. The Trio's musical focus is on the great international performing experience to form this Journal in a review of their highly successful debut in Beethoven, Ravel and Shostakovich.



Convocation Hall, Arts Building
University of Alberta







Programme:

*Anthem (1988)

Alf S. Houkom (b. 1935)

Musette - Chaconne - Forlorn -Time's Telling True for alto saxophone and organ (1987) Timothy Broege (b. 1947)

*Impromptu (1985-86)

M. William Karlins (b. 1932)

Giocoso con abbandono Luttoso Con energia

Marnie Giesbrecht, organist

Intermission

Choral Varié (1903)

Vincent d'Indy (1851-1931)

*Later, When I Dream (1988)

David Heinick (b. 1954)

Musique de Concert (1954)

Marius Constant (b. 1925)

Toccata Aria Intermezzo Variazioni Ostinato

Alexandra Munn, pianist

^{*} Canadian première performance

William H. Street

William H. Street holds advanced degrees from Northwestern University, the Conservatoire National de Bordeaux, France, and the Catholic University of America. His major teachers have been Frederick L. Hemke, Jean-Marie Londeix, George Etheridge, Frederick Ockwell and John P. Paynter. Dr. Street, member of Ensemble International de Saxophones de Bordeaux, was also a member of the Chicago, Washington, and Frederick Hemke Saxophone Quartets prior to joining the University of Alberta Department of Music in 1988. He has become an integral part of the faculty as saxophone instructor, chamber music coach, and Director of the Concert Band.

William Street has appeared as soloist with orchestras and bands throughout Europe, North America and Asia. Dr Street has a strong interest in the music education of young people and appears frequently as clinician and adjudicator throughout North America.

The third concert of the Faculty recital series will take place on Wednesday, January 10, 1990 at 8:00 pm with harpsichordist **Richard Troeger**. This exciting early music recital will feature early seventeenth century Italian music and music by Rameau. The Faculty Recital Series concerts are presented free of charge in Convocation Hall, Arts Building, on the University of Alberta campus.



Opera

OPERA SCENES

Director - Alan Ord Music Director - Grant Hurst

Saturday, November 18, 1989 8:00 p.m.

Convocation Hall, Arts Building University of Alberta

PROGRAM

From Act I of Lakmé

Leo Delibe (1836-1891)

Lakmé - Janet Tonin Mallika - Ann Marie Neudorf

From Act II of The Magic Flute

Wolfgang A. Mozart (1756-1791)

Pamina - Anne Marie Hoover ISt Spirit - Mary Ann Cunningham 2nd Spirit - So Ling Tam 3rd Spirit - Sandra Shaddock

From Act IV of Otello

Giuseppi Verdi (1813-1901)

Desdemona - Denice Bennett Emilia - Ann Marie Neudorf From Act I of The Merry Wives of Windsor

Otto Nicolai (1810-1849)

Mrs. Ford - Carmen Deschenes-Vale Mrs. Page - Elizabeth Cassidy

From Act II of Orpheus and Euridice

Christoph W. von Gluck (1714-1787)

Orpheus - Barbara McKinley Euridice - Janet Tonin

Stage Manager - Darlene Schubert

E Music

CANADA MUSIC WEEK

NOON-HOUR CONCERT

Wednesday, November 22, 1989

3rd Floor Stairwell, Fine Arts Building

PROGRAM

Attitudes for clarinet and piano (1980)

I. Fast

II. Slow

III. Fast

Gary Kulesha (b 1925)

Clermont Pepin

Wendy Crispin, clarinet Roger Admiral, piano

Quatre Monodies pour flute seule (1955)

I. Andante

II. Fantasia III. Badinerie

IV. Gigue

Liane Gayler, flute

Three Piano Duets After Pictures by Paul Klee (1958) I Small Fool in Trance Barbara Pentland (b 1912)

(b 1912)

II Surfaces in Tension

III Fish Magic

Pamela Grobben and Brenda Bodnar, piano

(b 1926)

Five Cameos, Op. 46a (1971)

Gerhard Wuensch (b 1925)

Christine Enns, flute Roger Admiral, piano

Moods (1985)

1 Theme

Theme: Capricious

Variation I: Tranquil Variation II: Energetic Variation III: Sad Variation IV: Restless

II Introspective III Whimsical IV Rhapsodic

Mien Jou, B^b clarinet

Mike Spindloe, alto saxophone

Violet Archer (b 1913)

The Canada Music Week Noon-Hour Concerts were organized by Helen Hong on behalf of Dr Violet Archer.

The Canada Music Trivia Quiz Committee would like to thank the following persons, organizations and music dealers for generously donating the prizes for the quiz:

The Bandstand

Edmonton Symphony Orchestra

Garth Hobden

National Music

Oliver Music

St. John's Music

SU Records

Studio Theatre

CANADA MUSIC WEEK

NOON-HOUR CONCERT

Friday, November 24, 1989
3rd Floor Stairwell, Fine Arts Building

PROGRAM

Little Suite for Trumpet and Piano (1975)

Violet Archer (b 1913)

I Song
II Quiet Time
III Fanfare
IV Jig

Debra Spence, trumpet Patricia Briskie, piano

"Etching - the Voelard Sute" from the "Picasso Suite"

Harry Somers (b 1925)

Claire Eccles, flute

Departures (1934)

Chester Duncan (b 1913)

Recitative:

City Life (D H Lawrence) Stars, Songs, Faces

Epilogue:

"O Where Are You Going" (W H Auden)

Kathleen Lotz, soprano Roger Admiral, piano Music for Dancing (1961)

John Beckwith (b 1927)

Mini Mathew and Janet Horwood, piano

Suite for Solo Flute (1981)

Prelude March Soliloquy Paean **Violet Archer**

Marion Garver, flute

Canzona and Toccata, Op. 20 (1963)

Gerhard Wuensch (b 1925)

Roger Admiral, piano

The Canada Music Week Noon-Hour Concerts were organized by Helen Hong on behalf of Dr Violet Archer.

The Canada Music Trivia Quiz Committee would like to thank the following persons, organizations and music dealers for generously donating the prizes for the quiz:

The Bandstand

Edmonton Symphony Orchestra

Garth Hobden

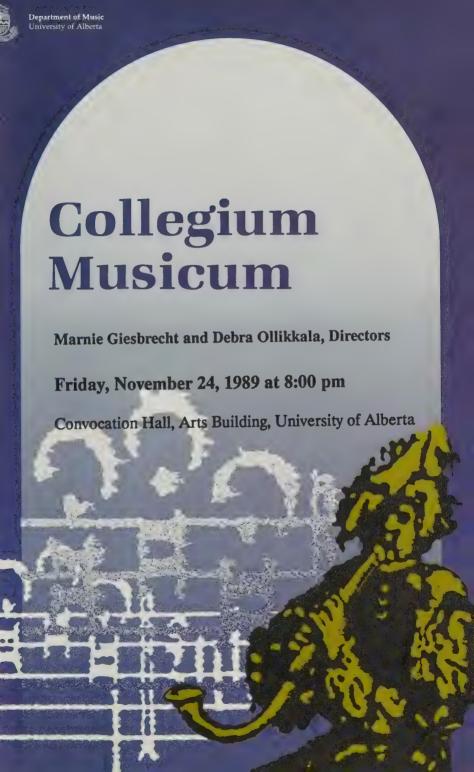
National Music

Oliver Music

St. John's Music

SU Records

Studio Theatre





Program

Orfeo (1607) Toccata Claudio Monteverdi

(1567-1643)

Fordyce Pier, trumpeter

Vespro della Beata Vergine (1610)

Domine ad adiuvandum me festina

Marnie Giesbrecht, organist

O Lord, come quickly to my aid. Glory to the Father, the Son, and the Holy Ghost. As it was in the beginning, now, and forever more. Amen. Alleluia.

Kleine geistliche Konzerte, 1636

Heinrich Schütz

Lobet den Herren, der zu Zion wohnet (SWV 293)

(1585-1672)

Paul Polushin, gambist Peter d'Haêne, Jr., organist

Praise the Lord who lives in Jerusalem, Proclaim to the people His doings; Because He remembers [the people] and is asking for their devotion* He does not forget the cries of the needy.

* [literally: blood, soul]

Kleine geistliche Konzerte, 1639

Wann unsre Augen schlafen ein

Sally McIntosh, soprano David Garber, bass Paul Polushin, gambist Janet Horwood, organist

When our eyes are falling asleep, So let the heart still be brave. Hold above us Your right hand That we do not fall into sin and disgrace.

Missa in Die Sanctae Trinitatis

Kyrie "Deus Creator omnium" Gloria Philip ap Rhys (fl. 1545-1560)

Laura Jane Ehrman, organist

Gloria ad modum tube

Guillaume Dufay (c. 1400-1474)

Glory be to God in the highest.

And on earth peace to men of good will.

We praise Thee. We bless Thee.

We adore Thee. We glorify Thee.

We give Thee thanks for Thy great glory.

O Lord God, heavenly King, God the Father almighty.

O Lord Jesus Christ, the only-begotten Son.

Lord God, Lamb of God, Son of the Father.

Who taketh away the sins of the world, have mercy upon us.

Who taketh away the sins of the world, receive our prayer.

Who sitteth at the right hand of the Father, have mercy upon us.

For Thou alone art holy. Thou alone art Lord.

Thou alone, O Jesus Christ, art most high.

Together with the Holy Ghost, in the glory of God the Father. Amen.

INTERMISSION

Renaissance Carols

Coventry Carol

anonymous (1591)

Lully, lulla, thou little tiny child, By by, lully, lullay.

O sisters too, How many may we do For to preserve this day This poor youngling, For whom we do sing, By by, lully, lullay?

Herod, the king, In his raging, Charged he hath this day His men of might, In his own sight, All young children to slay.

That woe is me, Poor child for thee! And ever morn and day, For thy parting Neither say nor sing By by, lully, lullay!

Renaissance Carols (continued)

Pray for us: In this valey

anonymous (15th century)

Sally McIntosh, soprano Michael Meraw, tenor

Pray for us that we saved be, protomartyr Stephane.

In this valey of wrecchedniss ypreeved was thy meekeniss; therfor thou art in joy and bliss, circumfultus undique.

With synfull wrecchys thou wer take; thy feyth thou woldest not forsake, but rather dyen for God sake, circumfusus sanguine.

Ríu, Ríu, Chíu

anonymous (16th century)

David Garber, bass

Ríu, ríu, chíu, Guard our homes in safety. God has kept the black wolf From our lamb, our Lady.

Raging mad to bite her, There the wolf did steal, But our God Almighty Defended her with zeal Pure He wished to keep her So she could never sin; That first sin of man Never touched this virgin sainted.

He who's now begotten Is our mighty Monarch, Christ our Holy Father In human flesh embodied. He has brought atonement By being born so humble; Though He is immortal, As mortal was created.

^{* [}represents sounds of a nightingale]

Instrumental Interlude

Canzon "Bergamasca"

Samuel Scheidt (1587-1654)

Margaret Board Lute Book

Le Rossignol: An Almand for two lutes Treble and Ground (Bergamasca) Duet

> E D Blodgett, lutist Michael Meraw, lutist

Songs of Nature and Love

Contrappunto bestiale alle mente

Adriano Banchieri (1568-1634)

Honoured spectator, hear well four merry companions: a dog, a cat, a cuckoo, an owl, [who] for entertainment, make from memory a counterpoint over a bass [line].

Never trust a hunchback The same with a lame man, If the scurvy (knave) be good In the annals set it down.

Bow-wow, Meow, Hoo, Cuckoo.

Il bianco e dolce cigno

Jacques Arcadelt (1514-1557)

The white and gentle swan dies singing, and I Weeping reach the end of my life. What strange and diverse fate that he dies unconsoled, And I die blessed.

Death, which in dying Fills me full of joy and desire.

If in dying no other pain I feel With a thousand deaths a day I would be content.

Songs of Nature and Love (continued)

I spy Celia

Henry Purcell (1659-1695)

Sally McIntosh, soprano
David Garber, bass
Lisa Wagner, gambist
Patricia Briskie, harpsichordist

I spy Celia, Celia eyes me, I approach her, but she flies me; I pursue; more cov I find her, I seem colder, then she's kinder: Her eyes charm me, My words move her She esteems me and I love her. In not blessing, most she blesses, And not possessing, Each possesses, Now she blushes, I grow bolder, She would leave me but I hold her. She grows angry, I appease her. I am redder, then I please her, Her eyes charm me, My words move her She esteems me and I love her. In not blessing, Most she blesses, And not possessing, Each possesses,

El Grillo

The cricket is a fine singer; he sings a long song.
Wine makes the cricket sing.
The cricket is a fine singer.
But he doesn't do it like the birds which, after singing a little, fly somewhere else—the cricket always stays where he is.
When it gets warmer he sings only for love.

Josquin des Pres (1450-1521)

Program Notes (continued)

Madrigal

The term "madrigal" was originally applied to a poetic form, however eventually the term came to be applied also to musical settings of various poetic types. Highly ornamented madrigals were written in the fourteenth century, but the genre fell into obscurity after 1400. The sixteenth-century madrigal, with which twentieth-century listeners are most familiar, has its roots in the Italian frottola (of which Josquin's El Grillo is an example). The texts are based on themes of love and nature and can be in a variety of formal patterns. In the early sixteenth century madrigals were written for four voices (as in Arcadelt's Il bianco e dolce cigno), but later in the century they were more commonly written for five voices (Banchieri's Contrappunto bestiale alle mente). The style of the music is a combination of imitative and homophonic textures, injected with many instances of word painting (the depiction of important words of the text through certain musical figurations).

-Kerstin Glathe



Collegium Musicum Membership 1989-90

Marnie Giesbrecht and Debra Ollikkala, Directors

Instrumentalists

Gamba

Paul Polushin Lisa Wagner

Recorder

Brian Demuynck Liane Gayler Mien Jou Sharie Rathwell

Organ

Peter d'Haêne, Jr. Janet Horwood Laura Jane Ehrman

Harpsichord

Patricia Briskie

Singers

Patricia Briskie
Laura Jane Ehrman
David Garber
Kerstin Glathe
Peter d'Haêne, Jr.
Janet Horwood
Desirée Lafaut
Michael Meraw
Sally McIntosh
Tanya Sullivan

Upcoming Department of Music events include:

Sunday, November 26, 1989 at 8 pm in Convocation Hall, Arts Building ART SONG RECITAL Kuniko Furuhata, mezzosoprano, with Helmut Brauss, pianist. Free admission

Monday, November 27, 1989 at 8 pm in Convocation Hall, Arts Building STAGE BAND CONCERT, Neil Corlett, Director. An exciting evening of Jazz.
Tickets: \$5 Adults, \$3 Students & Seniors.

Friday, December 1, 1989 at 8 pm at All Saint's Cathedral, 10039-103 Street MADRIGAL SINGERS CONCERT, Len Ratzlaff, Director, with guest organist: Jeremy Spurgeon. Tickets: \$5 Adults, \$3 Students & Seniors.

Sunday, December 3, 1989 at 3 pm in Convocation Hall, Arts Building CONCERT BAND CONCERT, William H. Street, Director. Tickets: \$5 Adults, \$3 Students & Seniors.

Sunday, December 3, 1989 at 8 pm in Convocation Hall, Arts Building CHAMBER WINDS & CHAMBER ORCHESTRA CONCERT, Malcolm Forsyth and Norman Nelson, Directors, featuring horn solist, Christopher Gongos. Tickets: \$5 Adults, \$3 Students & Seniors.

Sunday, December 10, 1989 at 8 pm at First Presbyterian Church, 10025-105 Street CONCERT CHOIR CONCERT, Debra Ollikkala, Director, with organist, Marnie Giesbrecht. Tickets: \$5 Adults, \$3 Students & Seniors.

Please note: All concerts are subject to change without advance notice. Please call our office during office hours to confirm, or call after hours when a recorded message will inform you of any changes made in our schedule.



In Recital

WENDY CRISPIN, clarinet

and

ROGER ADMIRAL, piano

Wednesday, November 29, 1989 at 8 pm

Attitudes (1980)

I Fast

II Slow

III Fast

Sonata, E-flat Major, Op. 120, No. 2

I Allegro amabile

II Allegro appasionato

III Andante con moto - Allegro

Gary Kulesha

(b 1925)

Johannes Brahms

(1833-1897)

INTERMISSION

"Abîme des Oiseaux (clarinet solo)," from Quatour pour la Fin du Temps (1941)

Olivier Messiaen (b 1908)

Sonata, Op. 128 (1945)

I Andante con moto

II Scherzo

III Lullaby

IV Rondo alla Napolitana

Mario Castelnuovo-Tedesco (1895-1968)

Convocation Hall, Old Arts Building



In Recital

CHAMBER MUSIC

Tuesday, December 5, 1989 at 8 pm

Quintet for Piano, Two Violins, Viola and Cello Allegro brillante Allegro, ma non troppo

Robert Schumann (1810-1856)

Dan Huget and Marnie Ozipko, violinist Mary Clarke, violist John Cockell, cellist Mini Mathew, pianist

Andre's Maienlied, Op 8, No 8 Frühlingslied, Op 8, No 7 Il pleure dans mon couer (Verlaine) Fantôches (Verlaine)

Felix Mendelssohn (1809-1847)Claude Debussy (1862-1918)

Sally McIntosh, soprano Gladys Odegard, pianist

Als Luise die Briefe Wolfgang Amadeus Mozart (Baumberg) KV 520 Abendempfindung (Campe) KV 523 An Chloë (Jacobi) KV 524 From Cinques chansons du Grecques Chanson des cueilleuses des lentiques Tout gail

Maurice Ravel

(1756-1791)

(1875-1937)

So Ling Tam, soprano Doris Kung, pianist

Gestillte Sehnsucht, Op 91, No 1 (1884) Geistliches Wiegenlied, Op 91, No 2 (Vega)

Johannes Brahms (1833-1897)

Barbara McKinley, mezzo-soprano Glen Archibald, violist Pamela Grobben, pianist

INTERMISSION

Convocation Hall, Old Arts Building



Frühlingsglauben (Uhland), Op 20, No 2 Auf dem Wasser zu singen, Op 72 (Stollberg) From Siete Canciones populares Españolas **Asturiana** El paño moruno

Franz Schubert (1797-1828)Manuel de Falla (1876-1946)

Elizabeth Cassidy, soprano Gladys Odegard, pianist

Célèbre Largo

Georg Frederich Handel (1685-1759)

Petite Suite pour Quatuor de Saxophones

Paul Armá (b 1905)

I Allegro grazioso II Allegro moderato

III Molto sustenuto
IV Poco allegro giocoso
V Vivace

Michael Spindloe, soprano saxophone *Darcy Kolada, alto saxophone *Dana Parkson, tenor saxophone Scott Lebsack, baritone saxophone

Grave et Presto (1966)

Jean Rivier (b 1896)

Rosemarie Siever, soprano saxophone *Jennifer Beare, alto saxophone *Shannon Bolichowski, tenor saxophone *Dan Baker, baritone saxophone

These performances are excerpts of the accomplishments of students enrolled in the X39 series (Vocal and Instrumental Chamber Music) in the first semester of the academic year 1989/90.

^{*}Denotes not enrolled in the X39 series (extra-curricular activity).

In Recital

CHAMBER MUSIC

Wednesday, December 6, 1989 at 8 pm

Chamber Piece for Percussion Quintet

Michael Colgrass (b 1962)

Trevor Brandenburg Bob Fenske Scott Martin Raj Nigam Darren Salyn

Suite from *l'Histoire du Soldat*IV Tango - Valse - Rag
V Danse du Diable

Igor Stravinsky (1882-1971)

John Radosh, violinist
Helen Hong, pianist
Jei Yin, clarinettist
Scott Martin, percussionist

From Zigeunerlieder (Conrat), Op 103

Johannes Brahms (1833-1897)

He, Zigeuner!

Hochgetürmte Rimaflut

Wisst ihr, wann mein Kindchen?

Lieber Gott, du weisst Verborgenheit (Möricke)

Hugo Wolf (1860-1903)

Mausfallen - Sprüchlein (Möricke)

Denice Rennett, son

Denice Bennett, soprano *Virginia Gale, pianist

Quatre chansons de jeunesse

Pantomine (Verlaine) Clair de lune (Verlaine)

Pierrot (Vanville)

Apparition (Mallarmé) From Italienisches Liederbuch

Auch kleine Dinge

Ich hab in Penna einen Liebsten

Janet Tonin, soprano *Virginia Gale, pianist Claude Debussy (1862-1918)

Hugo Wolf

INTERMISSION

Convocation Hall, Old Arts Building



Woodwind Quintet, Op 43 (1922)
Allegro
Minuet

Carl Nielsen (1865-1931)

Christine Enns, flutist Christine Wilson, oboist Janis Lindberg, clarinettist †Diane Persson, bassoonist Chris Gongos, hornist

Mignon (Goethe)
O wüsst' ich doch den Weg zurück
(Groth), Op 63, No 8
Meine Liebe ist grün (E Schumann)

Hugo Wolf Johannes Brahms

Meine Liebe ist grün (F Schumann), Op 63, No 5

Anne Marie Hoover, soprano
Pamela Grobben, pianist

Serenade in G, Op 141A (1915) Larghetto Presto

Max Reger (1873-1916)

Leanne Gayler, flutist Jennifer Bustin, violinist Glen Archibald, violist

These performances are excerpts of the accomplishments of students enrolled in the X39 series (Vocal and Instrumental Chamber Music) in the second semester of the academic year 1989/90.

+Instructor

^{*}Denotes not enrolled in the X39 series (extra-curricular activity).

Concerts and Events

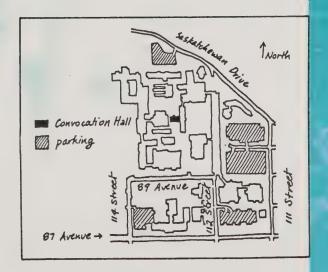


University of Alberta Edmonton, Canada T6G 2C9 Department of Music Faculty of Arts 3-82 Fine Arts Building

All events, unless otherwise noted, take place at Convocation Hall in the Arts Building on the University of Alberta campus.

* Denotes an admission charge of \$5.00 for adults and \$3.00 for students and seniors. Advance tickets are available from the Department of Music general office, 3-82 Fine Arts Bldg., 492-3263, or you may purchase tickets at the door just prior to the performance, seating permitting.

Please note: All concerts and events are subject to change without advance notice. Please call our office during office hours to confirm, or call after hours when a recorded message will Inform you of any changes made in our schedule. A current listing of our undergraduate student's recitals will also be included on the recording.





Concert and Events Schedule to February 28th, 1990

Wednesday, January 10 8 pm

Monday, January 15

Sonvocation Hall

1:30 - 4:00 pm Convocation Hall Monday, January 15

Convocation Hall

Thursday, January 18 3:30 pm Rm. 2-32 Fine Arts Bldg.

**Thursday, January 18 8:00 pm Convocation Hall

Saturday, January 20 8 pm Convocation Hall Wednesday, January 24 8 pm Convocation Hall

Thursday, January 25 3:30 pm Rm. 2-32 Fine Arts Bldg. *Saturday, January 27

Saturday, January 27 8 pm Convocation Hall Monday, January 29 Wednesday, January 31 8 pm Convocation Hall

Rm 1-29 Fine Arts Bldg.

FACULTY RECITAL: Richard Troeger, harpsichordist This exciting early music performance will feature seventeenth century talian music by Frescobaldi, Picchi, Scarlatti, and a work by Rameau.

MASTERCLASS: Leigh Howard Stevens, marimba The world's greatest classical marimists...Stevens has revolutionized the playing of the instrument.* TIME MAGAZINE

VISITING ARTISTS RECITAL:
Leigh Howard Stevens, marimba
Repertoire ranges from Renaissance music, Preludes and Fugues of
JS Bach to contemporary compositions written for marimba.

LECTURE: Boyd McDonald, Wilfred Laurier University The Fortepiano in Theory and Practice KING'S COLLEGE CHAMBER MUSIC RECITAL:
Featuning Joachim Segger, pianist with S Bryant, J Urke, D Gomez and
K Hogan (Presented in partial fulfillment of Mr Segger's U of A DMus degree
requirements.) **Tickets: \$7 & \$5 available from King's College.

SONOR BOREALIS: New Music for Northern Ears Coordinator: Curt Veeneman

FACULTY RECITAL: Alan Ord, bass, Grant Hurst, planist Program will include Songs and Dancas of Death by Mussongsky as works by Purcell, Schubert and Verdi.

LECTURE: Alexandra Munn, University of Alberta Chopin's Mazurkas: Gems in Miniature

WORLD MUSIC: KITA NO TAIKO; Japanese drums Music of China; flute, er-hu and piano Music of India; sitar, sarangi and tabla

LECTURE: Rodion Shchedrin, Moscow Music and Perestroika in the USSR FACULTY RECITAL: Marnie Giesbrecht, organist Program will include works by Dupré, Mendelssohn, as well as Totentanz (Episodes and Fugue on a 17th Century Folksong) and Psalm 107 by Gerhard Krapt. Psalm 107 will feature Harold Wiens, baritone.

Friday, February 2 3:00 pm Rm. 2-34 Fine Arts Bidg.

*Sunday, February 4 8 pm Convocation Hall Thursday, February 8 3:30 pm Rm. 2-32 Fine Arts Bldg.

Sunday, February 11 8 pm Convocation Hall Wednesday, February 14 8 pm Convocation Hall

Thursday, February 15 8 pm Convocation Hall Saturday, February 19 10 am - 1 pm Convocation Hall Tue & Wed, February 20-21 Fine Arts Building and Convocation Hall

Monday, February 26 8 pm Convocation Hall Wednesday, February 28 8 pm Convocation Hall

LECTURE: Charles Horton, University of Manitoba Musical Paraphrase: An Ancient Technique in Contemporary Pedagogy

ENCOUNTERS I

Featuring works by Dubensky, Schubert, Vaughan Williams, Tomasi, and Mozart. Performers include: JMcPherson, I Mast, C Taylor, M Forsyth, S Whetham, A Ord, A Munn, M Bowie, H Brauss, D Prime, L Benson, S Bryant, N Nelson, and D Gomez.

LECTURE: Richard Troeger, University of Alberta Texture and Style in Classic Keyboard Literature (Canada Research Fellow)

FACULTY RECITAL: Helmut Brauss, pianist
An all-Beethoven program: Sonata Op. 31,1 in G major,
Sonata Characterique Op. 81a, Sonata Op. 78 in F sharp major,
and Walstein Sonata, Op. 53 in C major.

FACULTY RECITAL:
Donald Bell, bass baritone, Alexandra Munn, pianist
A performance of Schubert's song cycle Die Winterriese.

VISITING ARTIST RECITAL: Paul Bro, saxophonist, (Depaul & Northwestern Universities), Albert Potts, pianist Co-sponsored by Chicago Artists Abroad

MASTERCLASS: Per Oien, flutist, Norway Please call the Department of Music for more information. Co-sponsored by Alberta College.

NUSICFEST ALBERTA 1990
Concert & Stage Band Festival with participants from Northern Alberta. Call 492-3263 for event details.

DOCTORAL RECITAL: Michael Redshaw, pianist Program will include Schubert's Sonata in B flat major, Op. Post, and works by Beethoven, Schoenberg, and Franck. This recital is presented as partial fulfillment of Mr. Redshaw's DMus degree.

FACULTY RECITAL: Alta Nova Piano Trio Helmut Brauss, Norman Nelson, Tanya Prochazka Program will feature trios by Beethoven, Rawel, and Shostakovich.



THE UNIVERSITY

January - April, 1990

OF ALBERTA



Department of Music University of Alberta Se de la constant de

The next few months will be busy ones for the Department of Music's choral ensembles, the Concert Choir and the Madrigal Singers. Events include several workshops and concerts, featuring guest choirs from Winnipeg, Calgary, Lethbridge and Edmonton, and concluding with a combined U of A ensemble in a performance of Beethoven's Mass in C.

Our choral calendar begins with a visit from Edmonton's own Pro Coro Canada and their Artistic Director Anders Eby on Monday, January 29. Since its inception in 1980, this fine choir has repeatedly delighted choral audiences in Edmonton and elsewhere with its high standard of singing. Director Anders Eby is a native of Sweden, and is founder-director of one of Europe's most outstanding chamber choirs, the Mikaeli Kammerkor. With the assistance of Pro Coro, Mr. Eby will present a lecture-demonstration on several choral masterworks of the 20th century, including Stravinsky's Mass and Britten's Hymn to St. Cecilia. The lecture-demonstration begins at 7:00 pm in Room 1-29 in the Fine Arts Building. Admission is free.

The Department hosts another choir on February 12: the A Cappella Choir of the Mennonite Brethren Bible College in Winnipeg, directed by William Baerg, will give a lunch hour concert in Convocation Hall on the U of A campus. One of the preeminent college choirs in Canada, the MBBC A Cappella Choir tours extensively across the country. They will be joined in this concert by the Madrigal Singers, Leonard Ratzlaff, conductor, for a performance of motets by J.S. Bach and Stanford. The concert begins at 12:30 pm and admission is

On March 3, the Department hosts the third biennial Tri University Choir Festival. Sponsored by the Alberta Choral Federation, the festival features the combined forces of the University of Lethbridge Chamber Choir, the University of Calgary Chamber Choir and the Madrigal Singers in a performance of Haydn's popular Nelson Mass. The concert will also include performances by each choir.

Guest conductor for the Haydn mass is American conductor and educator Don V Moses. Currently Director of the School of Music at the University of Illinois, Moses is also founder and director of the Classical Music Seminar, a summer institute of choral and orchestral studies in Eisenstadt, Austria. Tickets for the performance, at 8:00 pm in All Saints' Anglican Cathedral, 10039 - 103 St., are available at the Department of Music office and at the door. (Rehearsals begin on March 2 and are open to the public. Contact the Department of Music for more information.)

On March 30 and 31 the Concert Choir, Debra Ollikkala, conductor, and Madrigal Singers join forces for their annual Spring Concert. The choirs will perform individually, and, in the second half, will combine forces with the University orchestra under the direction of Professor Ollikkala to perform Beethoven's beautiful C Major Mass. Tickets (\$5/3) are available at the Department of Music office, 3-82 Fine Arts (492-3263).

For further information please contact the Department of Music, 3-82 Fine Arts Building, 492-3263.



Lecture Series Schedule to March 29, 1990

Thursday, January 18 3:30 pm

Thursday, January 25 3:30 pm

Monday, January 29 2:00 pm Rm 1-29 Fine Arts Bldg.

Friday, February 2 3:00 pm Rm 2-34 Fine Arts Bldg.

Thursday, February 8 3:30 pm

Thursday, March 1 3:30 pm

Thursday, March 8 3:30 pm

Thursday, March 15 3:30 pm

Thursday, March 22 3:30 pm

Thursday, March 29 3:30 pm **Visiting Lecturer: Boyd McDonald** (Wilfred Laurier U) *The Fortepiano in Theory and Practice.*

Alexandra Munn (U of Alberta) Chopin's Mazurkas: Gems in Miniature.

Visiting Lecturer: Rodion Shchedrin (Moscow)

Music and Perestroika in the USSR.

(Canadian tour sponsored in part by the Glenn Gould Foundation)

Visiting Lecturer: Charles Horton (U of Manitoba) Musical Paraphrase: An Ancient Technique in Contemporary Pedagogy.

Richard Troeger (Canada Research Fellow; U of Alberta)
Texture and Style in Classic Keyboard Music.

Visiting Lecturer: Johannes Secker (U of Calgary) Harmonic Theories and Experiments in Keyboard Design in Sixteenth- and Seventeenth-century Italy.

Doctoral Students Forum: Stein or Steinway?-The Future of the Pianist in the Period Instrument Revolution.

Moderator: Robert Klakowich

Speakers: Grant Maxwell, Michael Redshaw, Joachim Segger

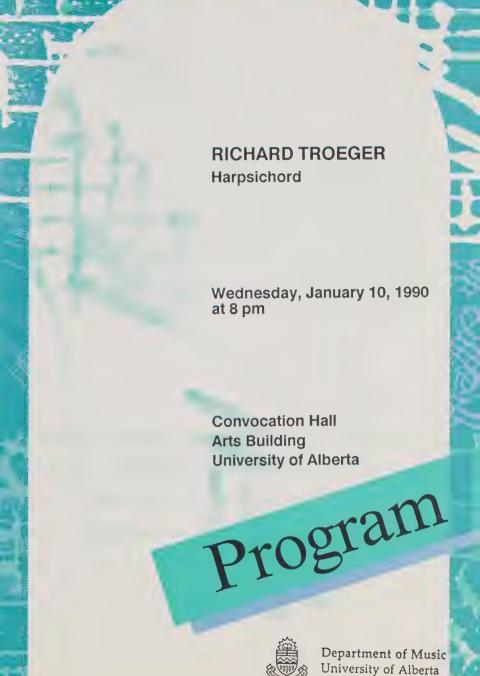
Curt Veeneman (U of Alberta)
Hammers, Primes, and Riddles:
Means to Compositional Isomorphism.

Michael Bowie (U of Alberta)
CV Stanford: A Reclaimed Sonata for Viola.

Wesley Berg (U of Alberta)
New Insights into the Music of the Old Colony
Mennonites.

Unless otherwise noted, all lectures take place in Room 2-32 in the Fine Arts Building and are presented free of charge. Presented by the University of Alberta, Department of Music. Lectures are subject to change or cancellation without notice, for confirmation please contact the Department of Music, 492-3263.





PROGRAM

Partite sopra l'Aria di Ruggiero (1615) Toccata undecima (1615) Aria detta Balletto (1627)

Girolamo Frescobaldi (1583-1643)

From Intavolature di Balli d'arpicordo (1621) Padoana ditta la Ongara Ballo Ongaro Ballo alla Polascha

Giovanni Picchi (fl. 1620-25)

Four Sonatas

B Minor, K 27 (1738)

B Minor, K 173 (1752)

E Major, K 206 (1752)

A Minor, K 175 (1752)

Domenico Scarlatti (1685-1757)

INTERMISSION

Suite in E Minor (1724)

Jean Philippe Rameau (1683-1764)

Allemande

Courante

Gigue en Rondeau

2^e. Gigue en Rondeau

Le Rappel des Oiseaux

I^{er}. Rigaudon

2^d. Rigaudon

Double du 2^d. Rigaudon

Musette en Rondeau

Tambourin

La Villageoise

Four Sonatas

Domenico Scarlatti

C Major, K 49 (before 1738)

F Major, K 256 (1753)

F Sharp Minor, K 447 (1755)

F Sharp Minor, K 448 (1755)

RICHARD TROEGER has worked with early keyboard instruments since the age of thirteen. His teachers have included Hugh McLean, Marie Zorn, Thomas Binkley, and Anthony Newman. He holds degrees in Performance and Musicology from Indiana University and completed his doctorate in Early Music there.

Dr. Troeger performs on the harpsichord, clavichord, and fortepiano, and in two-harpsichord recitals with Paulette Grundeen. He has been heard as a performer and lecturer throughout North America and on radio. His wide repertoire includes all the standard literature for his instruments as well as much that is rarely heard. He is the author of a number of articles on early performance practice, contributed the chapter on Dance to Anthony Newman's recent Bach and the Baroque (Pendragon Press), and has written two books: Technique and Interpretation on the Harpsichord and Clavichord (Indiana University Press, 1987) and The French Unmeasured Harpsichord Prelude (in preparation). He was recently invited to write the articles on harpsichord and clavichord technique, among others, for the forthcoming Garland Encyclopedia of Keyboard Instruments. He presently teaches at the University of Alberta as a Canada Research Fellow

The next concerts in the Faculty Recital Series are Wednesday, January 24, and Wednesday, January 31 at 8 pm. The Wednesday, January 24 concert will feature Alan Ord, bass, and the program will include *Songs* and *Death Dances* by Mussorgsky. The Wednesday, January 31 concert will feature Marnie Giesbrecht, organist, with works by Dupré, Mendelssohn and Gerhard Krapf.

In Recital

MICHAEL SPINDLOE, saxophonist

Friday, January 12, 1990 at 8 pm

Syrinx (1913)

Claude Debussy (1862-1918)

Canon and Gigue

Johann Pachelbel

(1653-1706)

(b 1933)

transcribed by Robert Frascotti

Darcy Kolada, alto saxophonist Dana Parkson, alto saxophonist Scott Lebsack, baritone saxophonist

Sonata (1963)

Marc Eychenne

I Allegro-Presto II Andante

III Rondo

Roger Admiral, pianist

INTERMISSION

Moods (1985)

Violet Archer (b 1913))

I Theme and Variations

Theme: Capricious Variation I: Tranquil Variation II: Energetic Variation III: Sad

Variation IV: Restless

Il Introspective

III Whimsical

IV Rhapsodic

Mien Jou, clarinettist

Sonata (1939)

I Ruhig Bewegt

II Lebhaft

III Sehr Langsam

IV Lebhaft

Paul Hindemith

(1895-1963)

Roger Admiral, pianist

Convocation Hall, Old Arts Building



Text for Hindemith Sonata

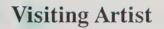
The Posthorn (Dialogue)

Saxophonist:

Is not the sounding of a horn to our busy souls (even as the scent of blossoms wilted long ago, or the discolored folds of musty tapestry, or crumbling leaves of ancient yellowed tomes) like a sonorous visit from those ages which counted speed by straining horses' gallop, and not by lightning prisoned up in cables; and when to live and learn they ranged the countryside, not just the closely printed pages? The cornucopia's gift calls forth in us a pallid yearning, melancholy longing.

Pianist:

The old is good not just because it's past, nor is the new supreme because we live with it, and never yet a man felt greater joy than he could bear or truly comprehend. Your task it is, amid confusion, rush, and noise to grasp the lasting, calm and meaningful, and finding it anew, to hold and treasure it.



Leigh Howard Stevens, Marimba

Monday, at 8:00 pm January 15, 1990

Convocation Hall, Arts Building University of Alberta

Program



About the Artist

LEIGH HOWARD STEVENS is regarded as the world's foremost classic marimbist. Mr. Stevens' repertoire ranges from Renaissance music and the Preludes and Fugues of J. S. Bach, to original marimba works written expressly for him by contemporary composers. Much of this unaccompanied literature was considered technically and musically impossible by one player until the development of Mr. Stevens' new system of four-mallet technique. His "one-handed rolls", his complete mastery of mallet independence, his numerous textural sustaining techniques and his use of birch handled mallets have now become synonymous with contemporary marimba playing, and his revolutionary approach is being adopted by percussionists and marimbists world-wide. His book on the subject of four mallet marimba technique, Method of Movement, has been translated into four languages.

This fresh approach to music making on the marimba has greatly expanded the instrument's compositional possibilities, stimulated composer enthusiasm for the marimba's use in solo and chamber music and ultimately led to a series of over twenty world premiere performances by Mr. Stevens. The first performance of Raymond Helble's Concerto for Marimba and Orchestra by Leigh Howard Stevens and the Denver Symphony was a milestone in the development of marimba literature. His digitally recorded all-Bach album has been greeted with rave reviews for its artistry by magazines as diverse as Stereophile and Billboard.

Devoted marimba lovers have sprung up all over the world, converted by Leigh Howard Stevens' public solo recitals, hundreds of college campus appearances, performances with symphony orchestras, European concert tours, masterclasses and radio and television appearances both here and abroad. He has been featured in TIME MAGAZINE, on National Public Radio's All Things Considered, and Voice of America's internationally broadcast, New York, New York. His celebrated musicianship, imaginative programming and exciting visual performances have inspired critical acclaim and standing ovations in forty-seven of the United States and nine foreign countries.

Mr. Stevens is a graduate of the Eastman School of Music where he studied with John Beck and received the prestigious Performer's Certificate. His studies also included coaching under Vida Chenoweth in Auckland, New Zealand and private study with William Dorn, the late xylophone master of Toscanini's NBC Symphony. He is the editor of over twenty works for solo marimba and has been a regular columnist for several percussion magazines. In addition to performing exclusively on an extended-range Musser Marimba of his own design, he also serves as a consultant and conducts educational masterclasses for Musser, a division of The Selmer Company.

Mr. Stevens can be heard on the Musicmasters, Musical Heritage Society and CRI record labels.

Leigh Howard Stevens, Marimba Program

Prelude and Fugue in B flat Major BWV 866 Well Tempered Clavier, Vol. I, No. 21

J. S. Bach (1685-1750)

Preludes for Marimba, Op. 14

No. 7, Allegro assai

No. 8, Adagissimo e mesto No. 9, Alla marcia mysterioso Raymond Helble (b. 1949)

Op. 68, No. 30

Sehr Langsam

Robert Schumann (1810-1856)

Adventures of Ivan

Ivan Sings Ivan Can't Go Out Today Ivan Goes To a Party Ivan and Natasha Ivan Is Very Busy Aram Khachaturian (1903-1978)

Intermission

Sonata in A minor BWV 1001

(Original: Sonata in G minor for Violin Alone)

Adagio Fugue Siciliano Presto J.S.Bach

Asturias (Leyenda)

Isaac Albeniz (1860-1912)

Rhythmic Caprice

L. H. Stevens (b. 1953)

Use of photographic or sound recording devices in the the hall is prohibited. Mr. Stevens performs on a Musser Marimba of his own design, the M450 LHS.

About The Instrument

The marimba is at once one of the oldest and one of the newest musical instruments. While the first concerto for marimba and orchestra wasn't composed until 1935 (by American Paul Creston), the marimba dates back thousands of years and may actually be the oldest musical instrument known to man.

A seven note lithophone, or "stone marimba" was discovered in Vietnam in 1949 by French pre-historian Georges Condominas. It is estimated to be 5,000 years old, which makes it the oldest known musical instrument specimen in the world. The bars of this marimba-like instrument, which range from 40 to 26 inches in length, were perfectly tuned to a Javanese pentatonic scale by the deliberate chipping and flaking of some ancient instrument maker. Similar instruments have also been found in the burial chambers of Egypt, and in other parts of Africa.

The wooden variety of this family of instruments appears to be indigenous to many primitive cultures in Asia and Africa. The marimba is differentiated from the xylophone-like instruments by the addition of a separate acoustic amplifier for each note. The idea of adding an identically tuned hollowed out gourd or other vessel to amplify and enrich each tone bar of the instrument was a stroke of genius of some unidentified primitive mind.

It appears that the marimba came to Central and South America with slave trade, bypassing Europe until North Americans brought the instrument to the Continent sometime in the second decade of this century. For this reason, the great European master composers were unaware of the marimba. The xylophone had a separate development in Europe, being played by roving Gypsy musicians and eventually making its orchestral music debut in 1874 in Saint-Saëns' Danse Macabre.

The evolution of the marimba from a lap-held, crudely tuned instrument of a few notes to today's "Grand Soloist Marimba" came about strictly in the Americas. The change from one diatonic to two chromatic rows of tone-bars, arranged like a piano, was the contribution of Sebastian Hurtado, a Guatemalan, in about 1880. The perfection of the tuning of the bars, the addition of metal tubular resonators for greater volume, and the concept of tunable resonators for weather compensation was all accomplished in North America.

The vibraphone (or "vibes"), the jazzy little cousin of the marimba, is also an American invention (1916), and is distinguished by aluminumalloy bars and a pedal system designed to dampen the long-ringing bars. The vibraphone is often fitted with an electric fan-like mechanism in the tops of the resonator tubes, which, when activated, gives the instrument a steady vibrato. Other instruments in the keyboard percussion family are the xylophone (essentially a small, high-pitched, brilliantly brittletoned marimba -- with or without resonators), the glockenspiel or orchestra bells (small steel bars and narrow, very high-pitched range), and chimes or tubular bells (long tubes of special brass alloy, tuned to imitate church bells or carillon).

Milestones in the recent history of the marimba:

1901 The marimba is scheduled for its North American debut in Buffalo at the Pan-American Exposition. Cancelled due to the assassination of President McKinley in that city.

1903 John Calhoun Deagan in Chicago begins to make xylophones and orchestra bells with chromatic keyboards and resonators.

1908 The Hurtado Brothers tour North America with their chromatic marimba with wooden box-resonators.

1910 The J. C. Deagan Company begins manufacturing of marimbas.

1933 Clair Omar Musser conducts 100 marimbas at the Century of Progress Exhibition in Chicago. They perform arrangements of Wagner's *Pilgrims' Chorus*, Chopin, Elgar and Dvorak's *New World Symphony*.

1935 The 100 member International Marimba Symphony Orchestra performs to startled reviews in Europe and at Carnegie Hall in New York City.

1937 Leopold Stokowski toys with idea of adding bass marimba to the string bass section of the orchestra because of its full bass tone. After borrowing one from Clair Omar Musser, wisely decides against it.

1940's Clair Omar Musser breaks away from J. C. Deagan Company over issue of rehiring WWII veterans and founds Musser Marimba Company.

1950's Vida Chenoweth performs first solo marimba recital of all original marimba compositions. Commissions and performs Robert Kurka's Concerto for Marimba and Orchestra at Carnegie Hall.

1960's Popularity of marimba increases as college music departments develop percussion programs, marimba ensembles and percussion ensembles.

 $1970\mbox{'s}$ and $80\mbox{'s}$ Introduction of one-handed rolls and other new techniques spur composer interest in marimba as solo instrument.

Bach on Marimba

In my somewhat prejudiced opinion, the marimba is a superb instrument for the performance of polyphonic Baroque music. Imagine a piano with moveable hammers -- one that allows the performer to adjust where the hammer strikes the string. Imagine further that the performer could change hammer hardnesses and materials at will -- perhaps even control which types of hammers play each voice. Now remove that mechanical contraption that separates the player's hand from the piano's hammers and put the player directly in control by having him actually hold the striking implements. Make one last "minor adjustment" to the piano by substituting rosewood bars and resonating tubes for the strings. Our "improved" piano is, of course, a marimba.

Prelude and Fugue in B flat Major BWV 866, W.T.C. Vol. I, No. 21 The figures in the opening section of the Prelude are so very idiomatic for marimba, it makes one wonder if Bach had a marimba hidden in that large collection of keyboard instruments. . . While I've chosen to use four matched mallets in the Prelude, I use three different mallet types in the three part Fugue. The bass voice is always played by a soft mallet, the soprano is always played with a medium-soft mallet and the middle voice is handed-off between a pair of harder mallets, depending on the distance from the other two voices.

Preludes for Marimba

By 1971 I had developed many new marimba techniques and sounds in the practice room, but there was no marimba repertoire that utilized them. Raymond Helble, a fellow student at the Eastman School of Music, was the first composer I commissioned to remedy that problem. If I remember correctly, the price of the first Prelude was cocktails and dinner. Though inexpensive, Prelude No. 1 was historic. In the very first measure, two new techniques were demanded of the marimbist: a one-handed roll (quick alternation of the two mallets in one hand to sustain one or two notes) and reverse-sticking (e.g., placing the inside right mallet on a higher pitch than the outside mallet in order to play otherwise unreachable chord combinations). A second set of three Preludes was commissioned in the late 1970's and the present set in the mid-1980's. While Helble's tightly structured motivic development and contrapuntal style is quite the antithesis of today's "minimalism", it shares the now-fashionable esthetic of tonality and comprehensibility.

Op. 68, No. 30

It may come as a surprise to pianists who have worked on the famous and fairly frivolous *Happy Farmer* or *Wild Rider*, that this five-minute, bitter-sweet outpouring of emotion is part of the same collection. While many of the less-well-known pieces in Op. 68 seem to be aimed at adult ears and emotions (such as number 30), all 43 of the works bundled under the Op. 68 designation constitute Robert Schumann's *Album for the Young*.

This untitled selection is marked "Sehr langsam" (very slow) in Clara Schumann's edition. Since it is nearly impossible to perform *very* slowly on the piano and still maintain a feeling of sustained legato, most pianists end up performing it at a moderate tempo. The work can truly

blossom on marimba where the various rolling techniques allow the harmonies to clash and evolve at as slow a tempo as the performer wishes. The use of different roll types and speeds help keep the sustained texture interesting and expressive.

Adventurers of Ivan

Many great composers have written miniature works for piano that were intended for young players. While some of these pieces seem to deal with child-like musical ideas and sentiments, others are quite adult in their musical and emotional content. This genre of music is particularly well-suited for the marimba for reasons of texture and range.

Many "adult" keyboard works have thick textures that often contain chords of eight or ten notes sounded simultaneously. When these textures are scaled down for the four or six mallets a marimbist can handle, much of the massiveness of texture is lost. In contrast to this, the albums for the young are written with smaller hands in mind, frequently in a four-voiced texture -- perfect for an exact transcription to marimba.

In their large-scale works, composers frequently use the entire sevenplus octave range of the piano for dramatic effect. When transposed to the marimba's four-and-a-half-octave range, some of the color of the these extremes is lost. Fortunately for players and listeners alike, the albums for the young usually fit perfectly in the marimba's range.

The use of various mallet types adds dramatically contrasting colors, unavailable on the piano, and the addition of sustaining techniques can add a true legato to certain movements. The original Khachaturian collection had eight selections.

Sonata in A minor, BWV 1001

(Original: Sonata in G minor for Solo Violin)

The Fugue and Siciliano take advantage of slightly contrasting tone colors produced by different mallet types, while the Adagio and Presto movements use more consistent mallet tones. In selecting the key of A minor, I have followed the precedent of the viola which traditionally lowers the key five tones to compensate for its range being a fifth lower than that of the violin. At the time I prepared this transcription, the most common North American marimba had a range seven tones lower than the violin, so I lowered the key of this sonata a seventh, into the richer, longer-ringing range of the marimba. (Now that I have an extended range marimba that enables me to perform this sonata down an octave, I will play the work in the original key someday.) Most of the three- and four-note chords written by Bach are impossible to sound and sustain simultaneously on the violin; use of the one-handed roll plus more traditional marimba techniques allow these passages to be heard as notated by Bach. This transcription is a note-for-note, exact transposition of the original, prepared from a copy of Bach's manuscript. Asturias (Levenda)

This familiar work of Spanish composer Isaac Albeniz is best known to concert audiences as a piece for guitar. Rather than base my transcription on one of the many available guitar editions, which appear to be based on each other (they share many of the same deliberate changes as well as errors of harmony and rhythm), I went back to the original piano work which appears in *Cantos de España* Op. 232. One of the benefits of consulting this edition can be heard in the middle section. The often repeated tune that opens the section is usually played as single notes or simple octaves on guitar. The original version, however, has the octaves *separated* by two octaves. Restoring this subtle detail gives the melody an eerie, haunting dimension, lost in the popular guitar versions.

Rhythmic Caprice

This piece is my first attempt at composition for the marimba. Three new "col legno" (with wood) effects are used in the work. 1) the birch handle is used on the edge of the bar instead of the mallet head, 2) the mallet head and the handle are used simultaneously (dubbed both a "marimshot" and "Stevens pizzicato" by my students) and, 3) the whole length of both handles are used to produce what I am tentatively calling a "splash/cluster".

The first section of the piece is derived from a simple descending modal figure first heard in the right hand after the short introduction. In the middle section the new melodic interest is in the performer's left hand, while the right hand accompanies with progressively more complicated tics and splashes. The last section is based on a three-note fragment of the motive from the first section. The very limited melodic and harmonic materials of the piece all evolve rhythmically from simple, to complex, to polyrhythmic, to something as yet nameless.

UPCOMING EVENTS:

Thursday, January 18, 3:30 pm, 2-32 Fine Arts

LECTURE: The Fortepiano in Theory and Practice Boyd McDonald, Wilfrid Laurier University

Saturday, January 20 8 pm, Convocation Hall CONCERT: SONOR BOREALIS: New Music for Northern Ears

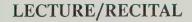
Wednesday, January 24 8 pm, Convocation Hall FACULTY RECITAL: Alan Ord, bass with Grant Hurst, pianist.

Thursday, January 25 11 am, 2-34 Fine Arts

U of A India Week Lecture Demonstration: Kathy Hansen, Sitarist, U of BC

Thursday, January 25 3:30 pm, 2-32 Fine Arts

LECTURE: Chopin's Mazurkas: Gems in Miniature Alexandra Munn, U of A



Boyd McDonald, fortepiano

The Fortepiano in Theory and Practice

Thursday, at 3:30 pm January 18, 1990

Room 2-32 Fine Arts Building University of Alberta

Program





Programme

Sonata in D, Op. 5 No. 2 (c1764)

JC Bach (1735-1782)

Allegro di molto Andante di molto Minuetto

Rondo in E flat (1787)

CPE Bach (1714-1788)

Ricercare a 3 (1747) From Musical Offering JS Bach (1685-1750)

Fantasie, K. 475 (1785)

WA Mozart (1756-1791)

Sonata in C, Hob. 48 (1789)

J Haydn (1732-1809)

Andante con expressione Rondo Presto

Seven Bagatelles, Op. 33 (1802)

L van Beethoven (1770-1827)

Andante grazioso, quasi allegretto Scherzo allegro Allegretto Andante Allegro, ma non troppo Allegretto quasi Andante Presto

BOYD MCDONALD

Since his fortepiano debut in 1982 Boyd McDonald has become one of Canada's leading exponents of the instrument. Solo tours have taken him across Canada and into the United States. He has appeared with the Cleveland Chamber Orchestra and the Te Deum Orchestra of Hamilton. He recently concertized for Columbia Artists and participated in the CPE Bach Conference at Wilfrid Laurier University performing the Double Concerto with harpsichordist Lawrence Ritchey.

McDonald performs regularly as a member of The Classical Trio with Jean Lamon and Christina Mahler of Tafelmusik. Their performances delight audiences at the annual Baroque and Classical Music Workshop in Waterloo. A program of Mozart given on the Trinity Series in Toronto was broadcast by CBC Stereo on "Arts National".

A native of Saskatchewan, McDonald received a Canada Council grant to study in Paris with Nadia Boulanger. He won the Leschetizky Debut Prize in 1963 and, as a member of the piano duo "Beckett and McDonald", made several tours of Canada, USA, Europe and the United Kingdom including recordings for Lyrita, the BBC and CBC. McDonald teaches at Wilfrid Laurier University.

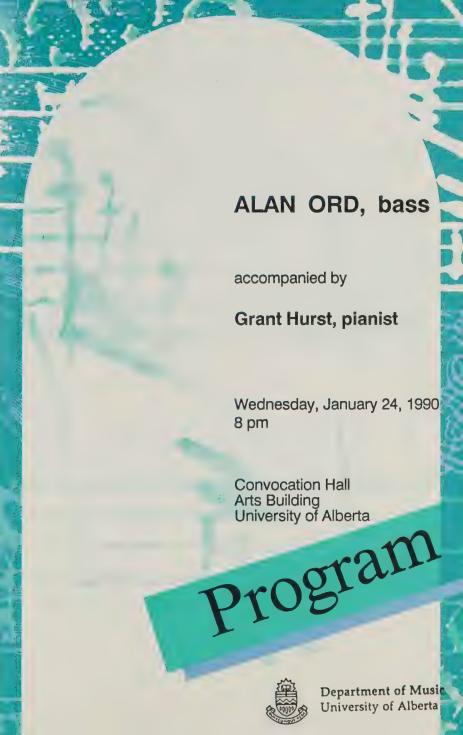
UPCOMING LECTURES:

Thursday, January 25, 3:30 pm, 2-32 Fine Arts

Alexandra Munn, U of A Chopin's Mazurkas: Gems in Miniature

Monday, January 29 2 pm, 1-29 Fine Arts

Rodion Shchedrin, Moscow Music and Perestroika in the USSR



PROGRAM

The Owl Is Abroad Arise, Ye Subterranean Winds (1692)

Henry Purcell (1659-1695)

Fahrt zum Hades (1817) Wie Ulfru fischt (1817) Der Sieg (1824) Auf der Donau (1817) Heliopolis II (1822)

Franz Schubert (1797-1828)

Il lacerato spirito (1857) from Simon Boccanegra

Giuseppe Verdi (1813-1901)

INTERMISSION

Songs and Dances of Death (1875) Trepak Lullaby Serenade Commander-in-chief

Modest Mussorgski (1835-1881)

Twentieth Century

December Lark Fugue On "Money" Martin Kalmanoff (b 1920) Robert Kreutz Sam Raphling (b 1910)

NOTES

The five Schubert songs were composed to lyrics of Johann Mayrhofer, a poet and close friend. Mayrhofer's verses inspired the composer to create music which is surpassed only by his settings of texts by goethe and Schiller. These songs are presented in their original keys.

In "il lacerato spirito" (The Tortured Soul) by Verdi, Fiesco, a nobleman and father, laments the death of his daughter, who was seduced by his enemy and died in giving birth.

Death and misery were common themes in many of Mussorgsky's songs. He approaches death with hatred and as an enemy because to him it always came too soon. All four songs are in two parts: the first sets the scene, while the second is devoted to a dialogue or monologue.

TEXTS AND TRANSLATIONS

Henry Purcell

The Owl is Abroad
The owl is abroad
The bat and the toad
And so is the catamountain
The ant and the mole
Sit both in a hole
And frog peeps out of the fountain.

Arise, Ye Subterranean Winds
Arise, Ye Subterranean Winds
More to distract their guilty minds
Arise, ye winds, whose rapid force can make,
All but the fix'd and solid centre shake.
Come, drive these wretches to that part of the Isle,
Where nature never yet did smile.
Come fogs and damps, whirlwinds and earthquakes there,
There let them howl, and languish in despair,
Rise and obey the powerful prince of the air.

W Shakespeare

Franz Schubert

Fahrt zum Hades - Journey to Hades
The ship resounds, cypresses whisper,
Hark, the spirits' ghostly cries join in;
Soon will I reach the shore, so sombre,
Far, far away from lovely earth.

No sun shines here, nor any stars, No song is heard, here is no friend, Receive this my last tear, o heaven! That this my weary eye will shed. Fahrt zum Hades - Journey to Hades (continued)
Already the pale Danaids I see,
And the accursed Tantalus;
The ancient river murmurs of peace,
Heavy with death, and oblivion.

To forget, oh this I call a double death, What I with all my strength attained, To lose it, and again to win... When, when will these tortures end, oh when?

Wie Ulfru fischt - Ulfru Fishing
The rod twitches and then bends,
But rises from the water - bare.
You obstinate mermaids give
The fisherman no feast.
What use is all his wit to him,
The fish mockingly dart about;
He stands, firmly anchored to the shore,
Can't go into the water, is held fast by land.

The smooth surface is crinkled,
Agitated by that scaly mob,
which blissfully dart to and fro
Safely down in their depths.
Trout flash by this way and that,
They feel what freedom is,
The fisherman's old ruse does not work.

The earth is mighty beautiful
But a safe palce - no.
The icy heights send storms,
Hail and frost spoil
In one torrential downpour
The golden corn, the roses' beauty;
The little fish under their soft roof
Cannot be harmed by any storm on land.

Der Sieg - The Victory
O, for a cloudless life,
So pure and deep and clear.
Primeval dreams still hover
O'er flowers wonderful.

The spirit broke the fetters, The body's inert lead; It ranges large and free.

The thoughts are now refreshed By fruits from paradise; The ancient curse has gone.

Whate'er I may have suffered, The victor's palm is mine, Stilled is now my longing.

The muses chanted The snake to lasting rest, And this my hand, it scored!

O, for a cloudless life, So pure and deep and clear, Primeval dreams still hover O'er flowers wonderful.

Auf der Donau - On the Danube
Upon the waves surface floats the boat
Old castles stand high to heaven.
Woods of firtrees ghost-like rustle
And the hearts in bosoms soften.

For man's work is doomed to ruin. where is tower, where porch, or wall. Where are they, the strongly armoured Who to war and hunts had sped?

Sad o'ergrowth is spreading forth. While pious words' force will wilt. And we in our small skiff tremble. Waves, like times, can death portend.

Heliopolis II

Massive rocks piled up high, Firm ground and staunch support; Waterfalls, shock of winds, Incomprehensible power.

Lonely, silhouetted against the sky Stand monastery or castle ruins, Store them up in the memory, the poet thrives on living being.

Breathe the holy atmosphere, Fling your arms around the world, Have courage, only consort With the great and the worthy.

Let the passions rage In the brazen chord, When the powerful storms are blowing You will find the right word.

Verdi

Il lacerato spirito - The Tortured Soul To you a last farewell, proud palace, Cold tomb of my angel! I could not protect you! Oh cursed man! Vile seducer! And you, Blessed Virgin, suffered Her virture to be ravished? What am I saying! Delirium! Ah, forgive me! The tortured soul Of a sad father Was doomed to the torment Of infamy and grief. The crown of the martyrs A merciful Heaven has given her: Restored to the bright angels, Pray, Maria, for me.

Mussorgsky

Trepak (Russian Dance)

Fields and the woodland, with no one in sight! Wailing low, the wind storm is eerie and it seems as if snow rides through the night, Hunting the lost and the weary, Look, over there in the dark, Death approaches. Holding a serf, to caress him. Death, with the druckard now dances and chants, Weaving a spell to possess him:

Death -

"Oh, you are cold, you are old, defenseless, drink may you gay till you lay there senseless, Then the witch of blizzards played with you to charm you, Pushed you to the forest, seeming not to harm vou. Poor serf, distress and oppressed and friendless, Rest, here your sleep will be deep and endless. See, I will warm and bed you down in soft snow lying And I will start a mighty reel around you flying. Snowy and light, fluff the bed, oh my beauty Come dance along, make a song, oh my beauty! Sing all night to soothe him till the break of day Sing till the drowsy druckard Sleeps his life away. Hear me, you darkness, you wind and forest; Snow flake and cloud and the sky, combining; Out of downy morn make a winding sheet, Like the newly born, wrap him head to feet. Sweet dreams my friend Leafy boughs are twining, Summer has come full in bloom, The grain is ripe, the sun is shining Scythes are swinging, now vieing; Reapers all are singing, and the birds are flying.

Lullaby

Moaning and restless, The child flushed and ailing Lies in the dim candle light <u>Lullaby</u> (continued)

Near him his mother, her love unavailing. Waits through the long, sleepless night. Death, the deliverer, silently stealing

Taps at the outer door,

Tchock! Desperate, she turns to him, mute and appealing.

Death -

"Don't be afraid when I knock! Dawn is returning, the night light is paling Watching and weeping so long, You must be weary.

You must be weary. Your vigil is failing,

Sleep, I will sing him my song. Your voice is tense with fear,

See, he is crying.

Mine is more soothing in tone."

Mother -

"Quiet! He breaks my heart, helpless there, dying, Such despair I never have known!"

Death -

"Leave him to me, I will silence his crying; Hush-a-bye, baby, my own."

Mother -

"Now he is whiter no longer complaining, So still no even a moan."

Death -

"That is a sign that his fever is waning, Hush-a-bye, baby my own."

Mother -

"Stop! You are damnable! If you caress him, All Joy for me will be gone."

Death -

"No, I will take him a peace will possess him, Hush-a-bye, baby, my own."

Mother -

"Mercy, he's mine, and you shall not take him! Chant no more, Leave him alone!"

Death -

"See him, he sleeps and no one can wake him, Hush-a-bye, baby, my own!"

Serenade

Evening of amethyst, stars all a glisten, Tender spring, breathing delight!
Trembling, the invalid leans out to listen, Hearing the whisper of night.
Sleep does not cover her eyes, wide and burning, Youth pleads with joy not to fade;
But at the midnight, to answer her yearning, Death sings his soft serenade:

Death -

"Held here in prison so dark and confining, Soon you will fade quite alone. Trust, then, your knight, unnamed, doubt resigning, I come to free you, my own. Rise, see how lovely you are! Your reflection mirrors a face all a light, Rosy with pleasure, your curls, soft perfection Veiling a form, milky white; Eyes, sapphire blué, fixed and bright as the moon is, Shine now with radiant fire, Sweet is your breath and warm. warm as the noon is, How you awake my desire! My ardent pleading will not be denied, Your desire summoned me here; Thus I claim my reward, and the prize my bride Rapture at last is near! Fragile your body, and your tremor, enthralling. Come my embrace, how devine, Stifles your breathing! Your lover is calling, listen... Be still... You are mine!

Commander-in-chief
The battle thunders, flashing, searing,
The greedy cannon roar and glow,
Battalions turn, their horses rearing
And red with blood the rivers flow!
The day is burning, men are straining,
Destructive fury sets the pace,

Commander-in-chief (continued)

The combat rages, light is waning, And still they fight and grant no grace. As darkness falls the field is lonely; The troops, with drawing, cease to fight, All's quiet, moans of wounded only, Disturb the silence and the night. Beneath the moon's unearthly light His mighty battle horse astride, His bones all shining smooth and white, appears grim Death! There, close beside, the dying groan and join in prayer. He listens, proud and satisfied. Noting the carnage, all appraising, Now he circles his domain A hill ascending, doward gazing, He smiles and pausing, smiles again. and like a fateful bugle call His voice is heard to summon all:

Death -

Strife is here ended, for I am triumphant now! Victor and vanguished alike I subdue. Life make you enemies, death has united you, Rise up together and pass in review. March at a solemn pace, halt and surrender, All of my troops I record as they pass, Then your bones to the earth you will tender, Slumber is sweet under soft growing grass. Year after year after year will pass by, Men will forget, none will know where you lie, But I will not forget! I the undying, Feasting at midnight will visit your bed. You will stay, sleeping there, where you are lying. Thus I command it, all defying. Dancing, I'll tread down the earth over head, So that you never can rise from the dead!" Original Text by A A Golenishtcheve-Kutusov English adaptation - Marion Farquhar

Twentieth Century
There is no time, no time,
There is no time, not even for a kiss,
not even for this, not even for this rhyme.
It is May and blossoms sway in sifted snow
under the moon.
I only know that I cannot stay
for today it is May and tomorrow is June.
An arrow shot from an idiot's bow;
That is my lot and I must go.
There is not time, not time, there is no time,
not even for a kiss, not even for this,
not even for this rhyme. No!

Robert Hillyer

December lark
I heard a bird sing
In the dark of December,
A magical thing
And sweet to remember.
We are nearer to spring,
Than we were in September.

Oliver Herford

Fugue on "Money"
Workers earn it
Spend - thrifts burn it
Bankers lend it
Women spend it
Forgers fake it
Taxes take it
Dying leave it
Heirs receive it
Thrifty save it
Misers crave it
Robbers seize it
Rich increase it
Gamblers lose it
I could use it

Richard Armour



PROGRAM

An Wasserflüssen Babylon, BWV 653

Johann Sebastian Bach (1685-1750)

Psalm CVII für Bariton und Orgel (1986)

Gerhard Krapf (b 1924)

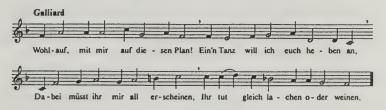
This setting attempts to reflect the primary theme of Psalm 107, a call to thanksgiving ('die sollen dem Herren danken' -- 'Let them thank the Lord) as man's reaction to all conditions of living ordained by God, and to accept as good and beneficial ('... und er segnete sie' -- "he also blessed them'). The eternal dimension of God's continuous creation is acknowledged by the straight/retrograde organ introduction and coda, respectively, underscoring the two poles of man's existence within God's plan: thanksgiving ('Danket dem Herrn' -- 'Thank the Lord') and meditation and prayer ('Wer ist weise und behält dies . . . -- "Who would be wide and keep this in his heart . . .').

The composition was written with Harold Wiens' compelling voice and the Convocation Hall organ in mind.

Totentanz (1972)

Gerhard Krapf

Episodes and Fugue on a 17th-Century Folksong Adagio misterioso-Allegro ben marcato; Lento grottesco-Presto subito; Allegro, ma non troppo; Fugue



INTERMISSION

Praeludium in E

Dietrich Buxtehude (1637-1707)

Sonata in A Major, Op 65, No 3 (1839/44) Con moto maestoso Andante tranquillo Felix Mendelssohn (1809-1847)

Prelude and Fugue in B Major, Op 7

Marcel Dupré (1886-1971)

TEXT AND TRANSLATION

Psalm CVII für Bariton	und Ora	lc
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Danket dem Herrn; denn er ist sehr freundlich.

O give thanks to the Lord, for he is most gracious

und seine Güte währet ewiglich.

and his kindness endures forever.

So sollen sagen, die erlöst sind durch den Herrn,

Let the redeemed of the Lord say so,

die er aus der Not erlöst hat

whom He has redeemed from trouble

und die er aus den Ländern zusammengebracht hat and whom he has gathered together from the lands.

vom Aufgang, vom Niedergang, von Mitternacht und vom Meer. from the east, the west, from midnight, and from the sea.

Die irregingen in der Wuste, in ungebahntem Wege. they that wandered in the desert on rough roads.

Und fanden keine Stadt, da sie wohnen konnten, finding no city in which to well.

hungrig und durstig, und ihre Seele verschmachete; hungry and thirsty, and their soul fainting within them:

die zum Herrn riefen in ihrer Not,

they that cried to the Lord in their trouble

Und er errettete sie aus ihren Ängsten.

and whom he delivered from their distress.

und führte sie einen richtigen Weg. leading them by a straight way

dass sie gingen zur Stadt, da sie wohnen konnten: so that they reached a city in which they could dwell,

die sollen dem Herren danken

let them thank the Lord

für seine Güte und für seine Wunder.

for his kindness and for the miraculous deeds

die er an den Menschenkindern tut.

which he accords to the children of men!

dass er sättigt die durstige Seele

For he satisfies the thirsty soul

und füllet die hungrige Seele mit gutem. and fills the hungry soul with good things.

Die da sitzen mussten in Finsternis und Dunkel,

They that must sit in darkness and gloom,

gefangen in Zwang und Eisen,

impresione in bondage and iron

darum dass sie Gottes Geboten ungehorsam gewesen waren

for having disobeyed God's commandments

und das Gesetz des Höchsten geschändet hatten,

and for having defiled the law of the most High

dafür ihr Herz mit Ungluck geplagt werden musste, wherefore their hearts were plagued by misfortune

das sie dalagen und ihnen niemand half;

so that they lay prostrate with none to help;

die zum Herrn riefen in ihrer Not.

they that cried to the Lord in their trouble

und er half ihnen aus ihren Ängsten

and whom He delivered from their distress,

und führte sie aus Finsternis und Dunkel

leading them out of darkness and gloom

und zerriss ihre Bande:

and smashing their shackles,

die sollen dem Herren danken

let them thank the Lord

für seine Güte und für seine Wunder,

for His kindness and for the miraculous deeds

die er an den Menschenkindern tut,

which He accords to the children of men!

dass er zerbricht eherne Türen

For He shatters the doors of bronze

und zerschlägt eiserne Riegel.

and demolishes bolts of iron.

Die Narren, so geplagt waren

The fools who were afflicted

um ihrer Übertretung willen

because of their transgressions

und um ihrer Sünde willen

and because of their sins

dass ihnen ekelte vor aller Speise so that they loathed all food und sie todkrank wurden; and became sick to death;

die zum Herrn riefen in ihrer Not, they that cried to the Lord in their trouble

und er half ihnen aus ihren Ängsten; and whom He delivered from their distress,

er sandte sein Wort sending his word,

und machte sie gesund und errettete sie, healing them and saving them

dass sie nicht starben:

from dying,

die sollen dem Herren danken let them thank the Lord

für seine Güte und für seine Wunder, for His kindness and for the miraculous deeds

die er an den Menschenkindern tut, which he accords to the children of men,

und Dank opfern und erzählen and let them bring offerings of thanks and tell

seine Werke mit Freuden. of his works rejoicing.

Die mit Schiffen fuhren auf dem Meer, They that went in ships on the sea

und trieben ihren Handel in grossen Wassern; doing business on the great waters,

die des Herrn Werke erfahren haben they that experienced the Lord's work

und seine Wunder im Meer and his wonders of the sea

wenn er sprach und einen Sturmwind erregte, when he spoke and raised a stormy wind

der die Wellen erhob, when stirred up the waves

und sie gen Himmel fuhren und in den Abgrund fuhren, so that they were raised to the sky and flung to the bottom, dass ihre Seele vor Angst verzagte,

that their soul despaired with fright,

dass sie taumelten und wankten wie ein Trunkener that they reeled and staggered as though drunk

und wussten keinen Rat mehr;

and were at their wit's end'

die zum Herrn schrieen in ihrer Not,

they that shouted to the Lord in their trouble

und er führte sie aus ihren Ängsten

and whom He led out of their distress,

und stillte das Ungewitter,

calming the storm

dass sich die Wellen legten

that the waves subsided

und sie froh wurden, dass es still geworden war and that they were glad that quiet returned

und er sie zu Lande brachte nach Ihrem Wunsch:

and that He brought them to the desired haven;

die sollen dem Herren danken

let them thank the Lord

für seine Güte und für seine Wunder

for His kindness and for the miraculous deeds

die er an den Menschenkindern tut,

which he accords to teh children of men;

und ihn bei der Gemeinde preisen,

let them praise him in the congregation

und bei den Alten rühmen.

and extol him in the assembly of the elders.

Er machte Bäche trocken

He dried up rivers

und liess Wasserquellen versiegen,

and drained springs of water

dass ein fruchtbar Land zur Salzwüste wurde

that fertile land turned into salty barrenness

um der Bosheit willen derer, die darin wohnten.
because of the wickedness of its inhabitants.
Er machte das Trockene wiederum wasserreich
Again, he made the desert rich with water
und im dürren Lande Wasserquellen

and in barren land he created springs of water.

und hat die Hungrigen dahingesetzt, He has so located the hungry dass sie eine Stadt zurichteten.

that they built a city

da wohnen konnten, in which they could live,

Äcker besäen und Weinberge pflanzen möchten that they might sow the fields, plant the vineyards und die jährlichen Früchte gewönnen.

and reap the annual crops.

und er segnete sie,

And blessed them

dass sie sich sehr mehrten, that they multiplied

und gab ihnen viel Vieh.
and He gave them ample livestock.

Sie waren niedergedrückt when they were bent

und geschwächt von dem Bösen, and weakened by evil

das sie bezwungen und gedrungen hatte. that oppressed and afflicted them.

Er schüttete Verachtung auf die Fürsten he poured contempt on the princes

und liess sie irren in der Wüste, da kein Weg ist, and made them wander in the trackless desert:

und schützte den Armen vor Elend and he shielded the poor from misery und mehrte sein Geschlecht wie eine Herde.

and augmented their tribe like flocks.

Solches werden die Frommen sehen

This shall the righteous behold

und sich freuen;

and rejoice;

und aller Bosheit wird das Maul gestopft werden.

and wickedness shall be muzzled.

Wer ist weise und behält dies?

Whoever is wise to perceive,

So werden sie merken,

will notice

wie viel Wohltaten der Herr erzeigt.

how many blessings the Lord bestows.

Danket dem herrn; denn er ist sehr freundlich,

O give thanks to the Lord, for he is most gracious

Und seine Güte währet ewiglich.

and his kindness endures for ever.

(tr. Gerhard Krapf)

Totentanz

Wohlauf, mit mir auf diesen Plan! Ein'n Tanz will ich euch heben an, Dabei müsst ihr mir all erscheinen, Ihr tut gleich lachen oder weinen.

Come with me to a dance that I shall arrange for you, and which you all must join--be it with merriment or with weeping.

Der Vortanz mir allein gebührt: Der Tod an euch zum Meister wird; Liest auch ein' kurze Lektion, MEMENTO MORI, gedenkt oft daran.

Mine is the lead-dance, even as Death Is master of all; it begins with a brief lesson: *Memento Mori*, forget this not.

Macht auf, ihr Geiger, einen Tanz! Dem Kaiser bind ich da ein'n Kranz: Eu'r Majestät wöll einherprangen, Man wird ein Galliard anfangen.

You fiddlers, strike up a tune, while I fashion the emperor's laurel: May it please Your Majesty to strut about, presently a galliard will be intoned.

Hört zue, ihr König, lasst euch sagen,
Das Glöcklein had den Garaus geschlagen;
Eu'r Hofgesind lasst stehn beiseits,
Tanzt, wie ihr wollt, welsch oder deutsch!
Hearken to me, kings! Let me tell you, the bell has rung up
Death's toll. Leave behind your courtiers and join my party;
dance as you please, in the foreign or in the German manner!

Drum kummt, ihr edles Frauenzimmer Zum letzten Tanz und nachher nimmer; So its die Hofburg ganz beisammen. Mir nach, wir fahren in Gottes Namen.

Come, gentle lady, step up to your last round! Thus, the courtly entourage us complete. Follow me, in God's name we journey.

Ihr Bauern und ihr Bürgersleut, Ihr jungen G'sellen, seid bereit. Es hilft kein Panzer gegen mich, All's muss zu Boden, was ich triff.

Make ready, all you peasants, city-dwellers, and young lads! No armor shields against me. He must fall, whom I have touched.

Hui, Spieler, Säufer, Talernarren, Ich leg euch all auf meinen Karren. Ich will euch selbsten einfurieren, Doch lassen vor ein'n Tanz probieren.

Hia gamblers, drunkards, rich fools, I pile you all onto my cart, and personally I shall board you; but first I will have you try my dance.

Jetzt bin ich worden ein Sackpfeifer Und ruf zusammen alle Landläufer. Ich nehm sie all in meine Schanz, Nur auf mit mir zum Totentanz!

Now I have beome a bagpiper collecting all vagrants and taking them in my ranks; come with me, then, to the *danse macabre*.

Derhalben lasst's euch sein gesagt: Fürcht't euch, der Tod ist unverzagt. Kein's Menschen Teil er hier verschonet, Sein'm Tanz muss alles Fleisch beiwohnen.

Now let it be heard with fear and trembling; Death is undaunted, sparing no man. All flesh must take part in his dance.

E Music



Sunday February 4, 1990 Convocation Hall

8:00 pm

The Department of Music presents

ENCOUNTERS I

The first of a series of two concerts.

Artistic Directors: Malcolm Forsyth, William H Street

Program:

Concerto Grosso for Three Trombones and Tuba (1950) Arcady Dubensky (1890-1966)

> Prelude Toccata Fugue

Five Songs (1817-1824) Franz Schubert (1797-1828) Texts: J Mayrhofer

> Fahrt zum Hades Wie Ulfru fischt Der Sieg Auf der Donau Heliopolis

John McPherson (trombone) Ivan Mast (trombone) Christopher Taylor (bass trombone) Scott Whetham (tuba)

Alan Ord (bass) Alexandra Munn (piano) Être ou ne pas être (1963) (Monologue d'Hamlet) Henri Tomasi (1901-1971)

Hamlet's soliloquy

John McPherson (trombone) Ivan Mast (trombone) Christopher Taylor (bass trombone) Scott Whetham (tuba)

Bill Meilen (speaker)

INTERMISSION

Trio in E flat, K 498 (1786) "Kegelstatt" Wolfgang Amadeus Mozart (1756-1791)

> Andante Menuetto e Trio Rondo: Allegretto

Dennis Prime (clarinet) Michael Bowie (viola) Helmut Brauss (piano)

On Wenlock Edge (1909) Ralph Vaughan Williams (1872-1958) Text: AE Housman Lary Benson (tenor)
Alexandra Munn (piano)
Norman Nelson (violin)
Steve Bryant (violin)
Michael Bowie (viola)
Derek Gomez (violoncello)

ENCOUNTERS I

Program Notes and Texts

Concerto Grosso (1950)

Arcady Dubensky

for Three Trombones and Tuba

Dubensky was a member of the violin section of the New York Philharmonic Orchestra until his retirement in 1953. Russian-born, he had settled in New York in 1921. During his years in the orchestra he had worked with every major international conductor of the day, while in his spare time he wrote a wide variety of compositions in a conservative style: many for his professional colleagues both within and without the Philharmonic. Titles of his musings give evidence of an eclectic mind with a strong sense of fun, and fascination for the novel, at least in the instrumental media he chose, for example his *Fugue for Eighteen Violins*, his *Quartet for Four Double-basses*, his *Suite for Nine Flutes*, and especially his *Trumpet overture for Eighteen Toy Trumpets*.

The Concerto Grosso for Three Trombones and Tuba fits into this category too, being the only such piece ever published until that time. It was premiered by the New York Philharmonic in the early fifties and the soloists on that occasion deserve mention, for the low brass section of the NYPO in those post-war years was indeed legendary; the tour to Britain and Europe which the orchestra made in the late forties in fact proved to be the decisive factor in the demise of the standard narrow-bore "peashooter" trombone used in British orchestras for many preceding decades. This development in turn led to a similar change in the low brass fashions of France and the Netherlands by the mid-seventies. The American instrument was henceforth the international standard, and the men who originally popularised it were the NYPO section, aforementioned: Gordon Pulis and Lewis Van Haney, tenor trombones, Allen Ostrander, bass trombone, and William Bell, tuba. This was their "party-piece".

Though written with a full orchestral accompaniment, the three main movements (that is, excluding the purely orchestral *Introduction* and the *Interlude* prior to the *Fugue*) are frequently played in the form heard tonight, with the soloists adding their version of several purely orchestral passages, thus making it physically a rather taxing experience for the players. However, for the audience it is an effervescent display by an ensemble infrequently heard in the role of soloists.

Franz Schubert

Fahrt zum Hades (1817) Wie Ulfra fischt (1817) Der Sieg (1824) Auf der Donau (1817) Heliopolis II (1822)

These five songs were composed to lyrics of Johann Mayrhofer, a poet and close friend of Schubert. Mayrhofer's verses had a profound effect on Schubert and inspired the composer to create music which is surpassed only by his settings of texts by Goethe and Schiller. These songs, as they are presented here in their original keys, were conceived for the bass voice.

Schubert - Five Songs - Texts

Fahrt zum Hades - Journey to Hades

The ship resounds, cypresses whisper, Hark, the spirits' ghostly cries join in; Soon will I reach the shore, so sombre, Far, far away from lovely earth.

No sun shines here, nor any stars, No song is heard, here is no friend, Receive this my last tear, o heaven! That this my weary eye will shed.

Already the pale Danaids I see, And the accursed Tantalus; The ancient river murmurs of peace, Heavy with death, and oblivion.

To forget, oh this I call a double death, What I with all my strength attained, To lose It, and again to win... When, when will these tortures end, oh when?

Wie Ulfru fischt - Ulfru Fishing

The rod twitches and then bends,
But rises from the water - bare.
You obstinate mermaids give
The fisherman no feast.
What use is all his wit to him,
The fish mockingly dart about;
He stands, firmly anchored to the shore,
Can't go into the water, is held fast by land.

The smooth surface is crinkled,
Agitated by that scaly mob,
which blissfully dart to and fro
Safely down in their depths.
Trout flash by this way and that,
They feel what freedom is,
The fisherman's old ruse does not work.

The earth is mighty beautiful
But a safe place - no.
The icy heights send storms,
Hail and frost spoil
In one torrential downpour
The golden corn, the roses' beauty;
The little fish under their soft roof
Cannot be harmed by any storm on land.

Schubert Texts continued

Der Sieg - The Victory

O, for a cloudless life, So pure and deep and clear. Primeval dreams still hover O'er flowers wonderful.

The spirit broke the fetters, The body's inert lead; It ranges large and free.

The thoughts are now refreshed By fruits from paradise; The ancient curse has gone.

Whate'er I may have suffered, The victor's palm is mine, Stilled is now my longing.

The muses chanted The snake to lasting rest, And this my hand, it scored!

O, for a cloudless life, So pure and deep and clear, Primeval dreams still hover O'er flowers wonderful.

Auf der Donau - On the Danube

Upon the waves surface floats the boat Old castles stand high to heaven. Woods of fir trees ghost-like rustle And the hearts in bosoms soften.

For man's work is doomed to ruin. where is tower, where porch, or wall. Where are they, the strongly armoured Who to war and hunts had sped?

Sad o'ergrowth is spreading forth. While pious words' force will wilt. And we in our small skiff tremble. Waves, like times, can death portend.

Heliopolis II

Massive rocks piled up high, Firm ground and staunch support; Waterfalls, shock of winds, Incomprehensible power.

Lonely, silhouetted against the sky Stand monastery or castle ruins, Store them up in the memory, the poet thrives on living being.

Breathe the holy atmosphere, Fling your arms around the world, Have courage, only consort With the great and the worthy.

Let the passions rage In the brazen chord, When the powerful storms are blowing You will find the right word.

Texts: Johann Mayerhofer

Since the mid-nineteenth century the Conservatoire National Súperieur de Musique in Paris has been renowned for its support of a high standard of virtuosity in its wind instrument students. Many developments which we take for granted today would be unthinkable without this history, including the virtuosic orchestral writing of Ravel, Schmitt, Koechlin and Messiaen. To this end the Conservatoire has for many decades commissioned an annual composition for each of the wind instruments each year, for the graduates to perform and be examined upon. While many of the composers thus employed were not of the truly international roster of Frenchmen, many, such as Büsser, Ropartz, Bozza and Tomasi are certainly highly regarded in France, while the more illustrious names of St. Saëns, Debussy and Dutilleux appeared from time to time.

Henri Tomasi, winner of the coveted *Prix de Rome* in 1925, wrote this Monologue for the bass trombone and tuba graduates at the Conservatoire in 1963, and the piece has had frequent performances on these instruments of so little solo repertoire, for it not only tests the players' abilities technically, but also expressively. The tonal range is fairly wide, the "petite" French tuba having been of a rather different size and design from our own, and the style is consistently dark and dramatic, employing a free, recitative-like series of solo phrases and responses. The title's association with Hamlet's "To be or not to be...." is apparently a loose one, merely echoing its melancholy mood.

Tomasi's music enjoyed a vogue in France during his lifetime; it was much influenced by his contemporaries, especially Ravel. His orchestration was usually brilliant and his style dramatic, sometimes violent. Several operas figure strongly in his extensive *oeuvre*.

Malcolm Forsyth

Trio in E flat, K.498

Wolfgang Amadeus Mozart

The Trio in E flat for clarinet, viola and piano, which Mozart completed on August 5, 1786, is one of the peaks in his chamber music production and was the first of the three masterworks he composed with a part intended for his clarinetist friend Anton Stadler, for whom he subsequently wrote the glorious Quintet in A Major for Clarinet and Strings (K. 581) and his valedictory concerto, in the same key (K.622). The Trio was not written for Stadler, in the same sense that the Quintet and Concerto were, but was intended essentially as a gift for the family of the botanist Freiherr von Jacquin, in whose household Mozart was very much at home. He wrote some songs for the son, Gottfried, and he gave piano lessons to the daughter, Franziska, for whom the piano part in the Trio was written. The viola part was for Mozart himself, who loved to play that instrument, especially in partnership with close friends. Alfred Einstein described this Trio as a "work of intimate friendship and love", and added: "In this work, Eb Major is not the key of Freemasonry, but the key of friendship, and in the first movement, an Andante full of proud assurance, with a persistent gruppetto, the key is continually emphasized by touches of the dominant and subdominant as well as by occasional descents into the more morose region of C minor. This movement is just as unique in Mozart's works as the middle movement, which is at the same time blissful and a little defiant and is another miracle of contrapuntal, "learned" animation, although its "learning" is not apparent on the surface. What is one to say of the Finale, a rondo that sings from beginning to end, with a new motive, after the minor episode, which then, gently triumphant, dominates the whole last part of the movement?

Trio in E flat, K.498 notes continued

How well Mozart understands not only how to end a work but how to close it with a distillation of melodic and contrapuntal beauty that does not merely satisfy the listener but leaves him enchanted! The last word music can utter as an expression of the feeling of form is here spoken".

This Trio acquired the sobriquet *Kegelstatt* long ago because of the intriguing but unsupportable notion that Mozart composed it while playing a game of ninepins (also known as skittles or "kegling", and played at a Kegelstatt - - a skittle alley). It is too much to believe that such a work could have been created without total concentration, and the Dutch composer and scholar Marius Flothuis recently pointed out that this appellation was probably transferred in error from the little known set of twelve Duos for basset horns (K.487) which Mozart dated nine days earlier than the Trio: the manuscript of the Duos is indeed noted "untern Kegelscheiben" (during a game of ninepins).

Dennis Prime

On Wenlock Edge (1909)

Ralph Vaughan Williams

A student at the Royal College of Music, London, England 1890-92, Vaughan Williams took the degree of BMus at Cambridge in 1894 and returned to the Royal College for further study from 1895-96. His composition teachers included Charles Wood, Parry, Stanford and Max Bruch (Akademie der Künste, Berlin) with his scholastic career culminating with the DMus degree at Cambridge, 1901.

On Wenlock Edge followed his time spent in Paris studying with Maurice Ravel and reveals a sensitive intimacy and selectivity for Housman's poetry expressed in A Shropshire Lad. Unlike the poet, the composer was more the optimist who appeared to believe that all aspects of British (in the generic sense) life should be expressed in the music of the nation through the human experience.

Alexandra Munn

Alfred Edward Housman (1859-1936)

No book of poetry in the period marked by the turn of the century was more popular than A Shropshire Lad 1896, except Fitzgerald's Rubáiyát of Omar Khayyam. Yet it was pessimistic, even fatalistic, like much of the work of his contemporaries, Fitzgerald, Hardy, and Arnold. Housman seems to go even further at times, for his young men, trapped in this life, escape only by committing suicide. It may seem puzzling that his work should have been so popular with young people then, though the same themes have been quite popular with the youth of our own time. But paradoxically, Housman's poetry itself is brisk, excitingly varied, sophisticated, and charming, despite the pessimistic view. The world is essentially evil, he says; there's no reason to life if there is rhyme, and Nature is likely a little more cruel than man. So get ready for bad times rather than good—train for them, like Mithridates, and endure them stoically. "Luck's a chance, but trouble's sure." yet, if tomorrow we die, the emphasis of his verse, the rhyme, the meter, is on the live, laugh and be merry half of the old saying. He sounds like a cheerful prophet of doom.

On Wenlock Edge Texts

On Wenlock Edge

On Wenlock Edge the wood's in trouble; His forest fleece the Wrekin heaves; The gale, it plies the saplings double, And thick on Severn snow the leaves.

Twould blow like this through holt and hanger
When Uricon the city stood:
'Tis the old wind in the old anger,
But then it threshed another wood.

Then, 'twas before my time, the Roman At yonder heaving hill would stare: The blood that warms an English yeoman, The thoughts that hurt him, they were there.

There, like the wind through woods in riot, Through him the gale of life blew high; The tree of man was never quiet: Then 'twas the Roman, now 'tis I.

The gale, it plies the saplings double, It blows so hard, 'twill soon be gone: Today the Roman and his trouble Are ashes under Uricon.

From afar, from eve and morning

From far, from eve and morning And yon, twelve-winded sky, The stuff of life to knit me Blew hither: here am I.

Now — for a breath I tarry Nor yet disperse apart - -Take my hand quick and tell me, What have you in your heart.

Speak now and I will answer; How shall I help you, say; Ere to the wind's twelve quarters I take my endless way.

Is my team ploughing?

'Is my team ploughing, That I was used to drive And hear the harness jingle When I was man alive?'

Ay, the horses trample, The harness jingles now; No change though you lie under The land you used to plough.

'Is my girl happy, That I thought hard to leave, And has she tired of weeping as she lies down at eve?'

Ay, she lies down lightly, She lies not down to weep: Your girl is well contented, Be still, my lad, and sleep.

'Is my friend hearty, Now I am thin and pine, And has he found to sleep in A better bed than mine?'

Yes lad, I lie easy, I lie as lad would choose; I cheer a dead man's sweetheart, Never ask me whose.

Oh, when I was in love with you

Oh, when I was in love with you, Then I was clean and brave, And miles around the wonder grew How well did I behave.

And now the fancy passes by, And nothing will remain, And miles around they'll say that I Am quite myself again.

On Wenlock Edge Texts continued

Bredon Hill

In summertime on Bredon
The bells they sound so clear;
Round both the shires they ring them
In steeples far and near,
A happy noise to hear.

Here of a Sunday morning My love and I would lie, And see the coloured counties, And hear the larks so high About us in the sky.

The bells would ring to call her in valleys miles away: 'Come all to church, good people: Good people, come and pray.' But here my love would stay.

And I would turn and answer Among the springing thyme, 'O peal upon our wedding, And we will hear the chime, And come to church in time.'

But when the snows at Christmas On Bredon top were strown, My love rose up so early and stole out unbeknown And went to church alone.

They tolled the one bell only, Groom there was none to see, The mourners followed after, And so to church went she, And would not wait for me.

The bells they sound on Bredon, And still the steeples hum. 'Come all to church good people,'-Oh, noisy bells, be dumb; I hear you, I will come.

Clun

In the valleys of springs of rivers, By Ony and Teme and Clun, The country for easy livers, The quietest under the sun,

We still had sorrows to lighten, One could not always be glad, And lads knew trouble at Knighton When I was a Knighton lad.

By bridges that Thames runs under, In London, the town built ill, 'Tis sure small matter for wonder If sorrow is with one still.

And if as a lad grows older The troubles he bears are more, He carries his griefs on a shoulder That handselled them long before.

Where shall one halt to deliver This luggage I'd lief set down? Not Thames, not Teme is the river, Nor London, nor Knighton the town:

Tis a long way further than Knighton, A quieter place than Clun, Where doomsday may thunder and lighten And little 'twill matter to one.

A.E. Housman (from "A Shropshire Lad")

ENCOUNTERS Series 1990

We hope you have enjoyed this first concert of the 1990 series. CBC Stereo have recorded this evening's performance for broadcast on February 18. ENCOUNTERS II will take place on Sunday, March 18, 1990 at 8:00 pm. This program will include works by Garth Hobden, Oskar Morawetz, Malcolm Forsyth and Johannes Brahms. Performers include: Dawn Hage, Kay McCallister, Ken Read, Fordyce Pier, Janet Scott-Hoyt, Harold Wiens, Michael Bowie, Dennis Prime, Norman Nelson, Steve Bryant, and Derek Gomez.

Donations

If you have enjoyed this evening's program and wish to contribute to the continuation of the ENCOUNTERS series, donation forms are available from the Department of Music general office, 3-82 Fine Arts Building, 492-3263. A receipt will be issued by the University for all donations of \$10.00 or greater. Your support of this concert series is greatly appreciated.

Stay Informed!

The Department of Music regularly releases a Concert and Events list which contains information on our activities. If you would like to have concert information mailed to your home or office, please contact the Department of Music general office, 3-82 Fine Arts Building, 492-3263. To obtain information after hours, call 492-3263 for concert information.

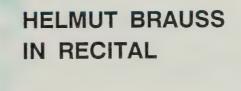
Upcoming Events

FACULTY RECITAL: February 11, 1990 pianist Helmut Brauss will present an all-Beethoven recital beginning at 8 pm in Convocation Hall, Arts Building. Program: Sonata Op. 31, 1 in G major, Sonata Characteristique Op. 81a, Sonata Op. 78 in F sharp major, and Waldstein Sonata, Op. 53 in C major. This recital is presented free of charge.

FACULTY RECITAL: February 14, 1990 at 8 pm, pianist Alexandra Munn will be joined by Donald Bell, bass-baritone in a presentation of Schubert's song cycle *Die Winterreise*. The recital takes place in Convocation Hall, Arts Building and is presented free of charge.

VISITING ARTIST RECITAL: February 15, 1990 saxophonist Paul Bro and pianist Albert Potts III will perform in Convocation Hall at 8 pm assisted by faculty saxophonist William H Street. The recital is co-sponsored by Chicago Artists Abroad and is presented free of charge.





Sunday, February 11, 1990 at 8 pm

Convocation Hall, Arts Building
University of Alberta

Release



Helmut Brauss

Helmut Brauss received his early music training in Europe. Inspired by mentors such as Elly Ney, Hans Ehlers and Edwin Fischer he developed a deep affinity to the great European interpretative tradition. It naturally follows, that he should devote himself especially to the music of Beethoven, Schumann and Brahms, although his repertoire ranges from baroque to contemporary composers, among whom Bartok is of growing significance to him. He has shown his extraordinary pianistic ability and stylistic versatility in more than 1500 recitals, chamber music concerts, appearances as soloist with orchestras and radio broadcasts throughout central Europe, the British Isles, Scandinavia, USA, Japan, Korea, China and Canada. He has seven recordings to his credit with works by Mozart, Beethoven, Schubert, Schumann, Brahms, Chopin, Pfitzner, Poulenc and Khatchaturian.

Professor Helmut Brauss teaches piano and chamber music in the Department of Music at the University of Alberta.

In January, 1989, Helmut Brauss presented an all Beethoven recital to enthusiastic audiences in Edmonton as well as quite a number of other cities in Canada. Beethoven is still in the center of his present artistic activities and will again be the special focus in the program of his forthcoming recital, which will comprise four contrasting sonatas, combining two lesser known works with two very popular ones.

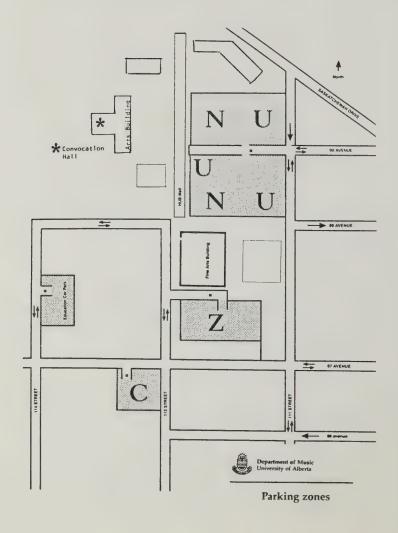
The program begins with the **Sonata op.31,1 in G-major**, the first of a group of three in which Beethoven, according to his own comments, is exploring new musical ideas and expanding conventional compositional forms, thereby beginning a process of transformation which was to continue up to his most esoteric late sonatas. Although formally quite conventional, this meticulously crafted 3-movement sonata displays powerful boyancy in the first, humorous elegance in the second and joyful jubilancy in the third movement. Here we have a wonderful example for the often underestimated *joie de vivre* of the master, which is actually more prevalent in his works, than the heroic gloominess usually associated with his name and fate.

The Sonate Characteristique op.81a, the Les Adieux will conclude the first half of the program. Beethoven wrote this work under the impression of the departure of Erzherzog Rudolf from Vienna. Similar to the Pastoral Symphony, this work would be called a psychogram of the inner states of mind created by the experiences of the Lebewohl (farewell), the Abwesenheit (absence) and the Wiedersehen (returning) as represented through musical symbolism in the three movements of the sonata. However, this symbolism not only incorporates psychological, but also musical descriptions of certain scenes, in particular the running and waving figurations in the transition to the last movement. This is program music at its best.

The 2-movement Sonata op. 78 in F-sharp major, which Beethoven ranked among his best works, is relatively seldom played. It already points towards the period of sublimation, certainly in the first movement with its intense lyricisms and intimate beauty. In the contrasting second movement Beethoven seems to enjoy an equilibristic play with characteristic figurations, which are *bubbling* with life in a most brilliant way. It seems, that the listener is left to create his own synthesis after the thesis of the first and the antithesis of the second movement.

The final work of the program will be the towering Waldstein Sonata op.53 in C-major. If one considers the Appassionata as the apotheosis of Beethoven's Dionysian nature, the Waldstein certainly is reflecting the Apollonian side. Its immense architecture is designed with unbelievable clarity of texture and formal structure. The vast proportions seem extremely well balanced, especially after Beethoven replaced the expanded original slow movement (now the Andante Favori) by a rather mystical Introduzione to the last movement. Since the technical demands are considerable, the Waldstein is considered not only a musical, but also a pianistic masterpiece.

Admission to this recital is free of charge. Ample parking is available in N, U or Z parking lots at no charge on Sunday evenings.



Madrigal Singers

Leonard Ratzlaff, Director

with guests

A CAPPELLA CHOIR

Mennonite Brethren Bible College Winnipeg, Manitoba

William Baerg, Director

February 13, 1990 at 12:30 pm Convocation Hall, Arts Building









Program

Irish Blessing

The A Cappella Choir's program will be selected from the following repertoire:

O Sing unto the Lord	Hans Leo Hassler
Sing and Rejoice	Will James
Who hath a Right to Sing?	Lloyd Pfautsch
My Lord is like a Shepherd	Lani Smith
Jesus our Saviour O how Blessed	Anton Bruckner
Open Thou mine Eyes God be in my Head Choral Amen	John Rutter
Pie Jesu (from Requiem)	Andrew Lloyd Webber
Judge me O God (Ps. 43)	Felix Mendelssohn
Blessed is the Man	Sergei Rachmaninoff
I'm so Happy Amazing Grace Jacob's Ladder Who Would Leave a Kingdom Come unto me	Larry Nickel
Child of God	Walter Ehret
Were you there	Harry Burleigh
All my Trials, Lord	Norman Marshall

anon.

Interval (5 min.)

Tanzen und Springen Hassler

Mon coeur se recommande Orlando di Lasso

a vous

The Bluebird Charles V Stanford

Behold the Tabernacle of God Healey Willan

The University of Alberta Madrigal Singers

Beati Quorum Via Stanford

Justorum Animae

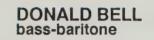
Deep River arr. Larry Farrow

Kathy Buchanan, alto Leonard Ratzlaff, conductor

Der Geist hilft unsrer Schwachheit auf JS Bach

William Baerg, conductor
The A Cappella Choir and the Madrigal Singers

E Music



and

ALEXANDRA MUNN pianist

present

DIE WINTERREISE

by Franz Schubert (1797-1828) Poems by Wilhelm Müller (1794-1827)

Wednesday, February 14, 1990 8 pm

Convocation Hall, Arts Building University of Alberta

Program



PROGRAM

- 1. Gute Nacht / Good Night
- 2. Die Wetterfahne / The Weathercock
- 3. Gefrorne Tränen / Frozen Tears
- 4. Erstarrung / Numbness
- 5. Der Lindenbaum / The Linden Tree
- 6. Wasserflut / Torrent
- 7. Auf Dem Flusse / At the Stream
- 8. Rückblick / Retrospect
- 9. Das Irrlicht / Will-o'-the-Wisp
- 10. Rast / Rest
- 11. Frühlingstraum / A Dream of Spring
- 12. Einsamkeit / Loneliness

INTERMISSION

- 13. Die Post / The Mail-Coach
- 14. Der Greise Kopf / The Gray Head
- 15. Die Krähe / The Crow
- 16. Letzte Hoffnung / Last Hope
- 17. Im Dorfe / In the Village
- 18. Der Stürmische Morgen / A Stormy Morning
- 19. Täuschung / Deception
- 20. Der Wegweiser / The Guidepost
- 21. Das Wirtshaus / The Inn
- 22. Mut! / Courage!
- 23. Die Nebensonnen / The Mock Suns
- 24. Der Leiermann / The Organ Grinder

TEXT AND TRANSLATION

DIE WINTERREISE/The Winter Journey Wilhelm Müller

1 GUTE NACHT

Fremd bin ich eingezogen,
Fremd zieh' Ich wieder aus.
Der Mai war mir gewogen
Mit manchem Blumenstrauss.
Das Mädchen sprach von Liebe,
Die Mutter gar von Eh'Nun ist die Welt so trübe,
Der Weg gehüllt in Schnee.

Ich kann zu meiner Reisen
Nicht wählen mit der Zeit:
Muss selbst den Weg mir weisen
In dieser Dunkelheit.
Es zieht ein Mondenschatten
Als mein Gefährte mit,
Und auf den weissen Matten
Such' Ich des Wildes Tritt.

Was soll ich länger weilen, Bis man mich trieb' hinaus? Lass irre Hunde heulen Vor ihres Herren Haus; Die Liebe liebt das Wandern, Gott hat sie so gemacht— Von Einem zu den Andern Fein Liebchen, Gute Nacht!

Will dich im Traum nicht stören, Wär' Schad' um deine Ruh', Sollst meinen Tritt nicht hören—Sacht, sacht, die Türe zu! Ich schreibe nur im Gehen An's Tor noch gute Nacht, Damit du mögest sehen An dich hab' ich gedacht.

A stranger I came, and a stranger I depart; May for me

GOOD NIGHT

was prodigal with flowers.
The girl spoke of love,
her mother even of marriage-now the world is so gloomy,
my path covered with snow.

I cannot choose
the time for my journey;
I must find my own way
through this darkness.
A shadow in the moonlight
is my companion,
and over the snowy meadows
I follow the tracks of animals.

Why should I wait
until they drive me out?
Let prowling dogs howl
before their masters' house!
Love likes to rove—
God ordered it so—
from one to another—
dear love, good-night!

I will not disturb your dream,
It would be a shame to break your rest.
You must not hear my footsteps-softly, softly close the door!
I only write as I leave-"good-night"--at your gate,
so that you may see
I thought of you.

2. DIE WETTERFAHNE

Der Wind spielt mit der Wetterfahne Auf meines schönen Liebchens Haus. Da dacht' ich schon in meinem Wahne, Sie pfiff' den armen Flüchtling aus.

Er hätt' es ehr bemerken sollen, Des Hauses aufgestecktes Schild, So hätt' er nimmer suchen wollen Im Haus ein treues Frauenbild.

Der Wind spielt drinnen mit den Herzen, Wie auf dem Dach, nur nicht so laut, Was fragen sie nach meinen Schmerzen? Ihr Kind ist eine reiche Braut.

GEFRORNE TRÄNEN Gefrorne Tropfen fallen Von meinen Wangen ab: Lind ist's mit denn entrangen.

Von meinen Wangen ab: Und ist's mir denn entgangen, Dass ich geweinet hab'?

Ei Tränen, meine Tränen, Und seid ihr gar so lau, Dass ihr erstaart zu Eise, Wie kühler Morgentau?

Und dringt doch aus der Quelle Der Brust so glühend heiss, Als wolltet ihr zerschmelzen Des ganzen Winters Eis.

THE WEATHERVANE

The wind plays with the weathervane upon my fine sweetheart's house. So, thought I in my madness, it flouted the poor fugitive.

He should have noticed sooner the emblem of the house; then he never would have sought a constant woman there.

The wind plays inside with hearts just as on the roof, only not so loudly. What do they care for my sorrow? Their child is a rich bride.

FROZEN TEARS

Frozen drops fall from my cheeks: and does it only now come to me that I have been weeping?

Ah tears, my tears, and are you then so lukewarm that you turn to ice like cool morning dew?

And yet you gush from the well of my glowing hot breast as though you would melt all the ice of winter.

4. ESTARRUNG

Ich such' im Schnee vergebens Nach ihrer Tritte Spur, Hier, wo wir oft gewandelt Selbander durch die Flur,

Ich will den Boden küssen, Durchdringen Eis und Schnee Mit meinen heissen Tränen, Bis ich die Erde seh',

Wo find' Ich eine Blüte, Wo find' Ich grünes Gras? Die Blumen sind estorben, Der Rasen sieht so blass,

Soll denn kein Angedenken Ich nehmen mit von hier? Wenn meine Schmerzen schweigen, Wer sagt mir dann von ihr?

Mein Herz ist wie erfroren, Kalt starrt ihr Bild darin: Schmilzt je das Herz mir wieder, Fliesst auch das Bild dahin.

5. DER LINDENBAUM

Am Brunnen vor dem Tore
Da steht ein Lindenbaum;
Ich träumt' in seinem Schatten
So manchen süssen Traum.

Ich schnitt in seine Rinde So manches liebe Wort; Es zog in Freud' un Leide Zu ihm mich immer fort.

Ich musst' auch heute wandern Vorbei in tiefer Nacht, Da hab' ich noch im Dunkel Die Augen zugemacht.

NUMBNESS

I look in vain in the snow for a trace of her footprints, here where we two used to stroll across the meadow.

I want to kiss the ground, to penetrate the ice and snow with my hot tears until I see the earth.

Where will I find a blossom, where will I find green grass? The flowers are withered, the sod looks so faded.

Shall I then take with me no souvenir from here?
If my sorrows are silent, who will speak to me of her?

My heart is as if frozen, her cold image fixed within it: if my heart should ever thaw, her image also would melt.

THE LINDEN TREE

By the well in front of the gate there stands a linden tree:

I dreamed in its shade many a sweet dream.

I carved in its bark many a fond word; in joy and in sorrow I always felt drawn to it.

I had to pass it again just now in the deep night, and even in the dark I closed my eyes. DER LINDENBAUM (continued)
 Und seine Zweige rauschten,
 Als riefen sie mir zu:
 Komm her zu mir, Geselle,
 Hier findst du deine Ruh'!

Die kalten Winde bliesen Mir grad' in's Angesicht, Der Hut flog mir vom Kopfe, Ich wendete mich nicht.

Nun bin ich manche Stunde Entfernt von jenem Ort, Und immer hör' ich's rauschen: Du fändest Ruhe dort!

6. WASSERFLUT

Manche Trän' aus meinen Augen Ist gefallen in den Schnee; Seine kalten Flocken saugen Durstig ein das heisse Weh.

Wann die Gräser sprossen wollen, Weht daher ein lauer Wind, Und das Eis zerspringt in Schollen, Und der weiche Schnee zerrinnt.

Schnee, du weisst von meinem Sehnen: Sag' mir, wohin geht dein Lauf? Folge nach nur meinen Tränen, Nimmt dich bald das Bächlein auf.

Wirst mit ihm die Stadt durchziehen, Muntre Strassen ein und aus: Fühlst du meine Tränen glühen, Da ist meiner Liebsten Haus. THE LINDEN TREE (continued)
And its branches rustled,
as if they were calling to me,
"Come here, friend,
here you will find rest!"

The cold winds blew right into my face; my hat flew off my head, yet I did not turn back.

Now I am many hours distant from that spot, yet I always hear it rustling: "You would find rest there!"

TORRENT

Many tears from my eyes have fallen in the snow; its cold flakes thirstily drink up my hot misery.

When grass is ready to grow a gentle wind blows from thence, and the ice breaks into chunks and the soft snow melts.

Snow, you know of my longing: tell me, where does your course lead? Only follow my tears, and the stream will carry you away.

It will carry you through the town, in and out of the happy streets: if you feel my tears burning, that will be at my sweetheart's house.

7. AUF DEM FLUSSE

Der du so lustig rauschtest, Du heller, wilder Fluss, Wie still bist du geworden, Giebst keinen Scheidegruss.

Mit harter, starrer Rinde Hast du dich überdeckt, Liegst kalt und unbeweglich Im Sande hingestreckt.

In deine Decke grab' ich Mit einem spitzen Stein Den Namen meiner Liebsten Und Stund' und Tag hinein.

Den Tag des ersten Grusses, Den Tag, an dem ich ging, Um Nam' und Zahlen windet Sich ein zerbrochner Ring.

Mein Herz, in diesem Bache Erkennst du nun dein Bild? Ob's unter seiner Rinde Wohl auch so reissend schwiilt?

8. RÜCKBLICK

Es brennt mir unter beiden Sohlen, Tret' ich auch schon auf Eis und Schnee. Ich möcht' nicht wieder Atem holen, Bis ich nicht mehr die Türme seh'.

Hab' mich an jedem Stein gestossen, So eilt' ich zu der Stadt hinaus; Die Krähen warfen Bäll' und Schlossen Auf meinen Hut von jedem Haus.

AT THE STREAM

You that used to ripple so happily, clear, noisy stream, how quiet you have become!
You give me no parting greeting.

With a hard, stiff crust you have covered yourself. You lie cold and motionless, stretched out in the sand.

In your shell I carve, with a sharp stone, the name of my sweetheart, with the day and hour.

The day of our first greeting the day of my departure around the name and the figure is wound a broken ring.

My heart, in this brook do you now recognize your own image? Under its shell is it too so painfully swelling?

RETROSPECT

The soles of my feet are burning, although I walk on ice and snow.
I don't want to draw another breath until I can no longer see the town towers.

I stumbled over every stone, so hurriedly did I leave the town; the crows threw down snow and hailstones on my head from every roof. RÜCKBLICK (continued)
Wie anders hast du mich
empfangen,
Du Stadt der Unbeständigkeit!
In deinen blanken Fenstern sangen
Die Lerch' und Nachtigall im Streit.

Die runden Lindenbäume blühten, Die klaren Rinnen rauschten hell, Und ach, zwei Mädchenaugen glühten!--Da war's geschehn um dich, Gesell!

Kömmt mir der Tag in die Gedanken, Möcht' ich noch einmal rückwärts sehn, Möcht' ich zurücke wieder wanken, Vor ihrem Hause stille stehn.

DAS IRRLICHT
 In die tiefsten Felsengründe
 Lockte mich ein Irrlicht hin;
 Wie ich einen Ausgang finde,
 Liegt nicht schwer mir in dem Sinn.

Bin gewohnt das Irre Gehen, 'S führt ja jeder Weg zum Ziel: Unsre Freuden, unsre Wehen, Alles eines Irrlichts Spiell

Durch des Bergstroms trockne Rinnen Wind' ich ruhig mich hinab-Jeder Strom wird's Meer gewinnen, Jedes Leiden auch ein Grab. RESTROSPECT (continued)
How differently you welcomed me,
fickle town!
At your shining windows the lark
and the nightingale tried to outsing each
other

The rounded linden trees were blooming; the clear brooks rippled brightly; and ah, two girlish eyes glowed!—then it was all over with you, my boy!

If I were to think of that day, I would want to go back again. I would want to go back and stand silent before her house.

THE WILL-O'-THE-WISP
Into the deepest rocky chasms
a will-o'-the-wisp has lured me.
How I shall find a way out
does not greatly concern me.

I am used to going astray; every road leads to its destination: our joys, our sorrows, all are a will-o'-the-wisp's game.

Through the dry bed of a mountain brook I take my way quietly downevery stream will reach the sea, every sorrow will find a grave.

10. RAST

Nun merk' ich erst, wie müd' ich bin, Da ich zur Ruh' mich lege; Das Wandern hielt mich munter hin Auf unwirtbarem Wege.

Die Füsse frugen nicht nach Rast, Es war zu kalt zum Stehen, Der Rücken fühlte keine Last, Der Sturm half fort mich weben

In eines Köhlers engem Haus Hab' Obdach ich gefunden; Doch meine Glieder ruhn nicht aus: So brennen ihre Wunden.

Auch du, mein Herz, im Kampf und Sturm So wild und so verwegen, Fühlst in der Still' erst deinen Wurm Mit heissem Stich sich regen!

11. FRÜHLINGSTRAUM

Ich träumte von bunten Blumen, So wie sie wohl blühen im Mai, Ich träumte von grünen Wiesen, Von lustigem Vogelgeschrei.

Und als die Hähne krähten,
Da ward mein Auge wach;
Da war es kalt und finster,
Es schrien die Raben vom Dach.

Doch an den Fensterscheiben
Wer malte die Blätter da?
Ihr lacht wohl über den Träumer,
Der Blumen im Winter sah?

Ich träumte von Lieb' um Liebe, Von einer schönem Maid, Von Herzen und von Küssen, Von Wonn' und Seligkeit.

REST

Now I notice for the first time how tired I am, as I lie down to rest; merely walking sustained me along the dreary path.

My feet did not seem tired, it was too cold to stop; my back felt no burden, the storm helped me along.

In a collier's little hut I have found shelter; but now my limbs will not rest because they ache so.

And you,my heart, in struggle and storm, so fierce and so bold, only now, in the silence, feel the worm bestir itself with burning pangs!

A DREAM OF SPRING
I dreamed of colorful flowers
such as bloom in May;
I dreamed of green fields
and the happy cries of birds.

And when the cocks crew
I opened my eyes;
it was cold and gloomy,
and the ravens screamed from the roof.

But on the window panes who painted the leaves? Are you laughing at the dreamer who saw flowers in winter?

I dreamed of happy love, of a beautiful girl, of fondling and of kissing, of joy and bliss.

11. FRÜHLINGSTRAUM (continued)

Und als die Hähne krähten, Da ward mein Herze wach; Nun sitz' ich hier alleine Und denke dem Traume nach.

Die Augen schliess' ich wieder, Noch schlägt das Herz so warm. Wann grünt ihr Blätter am Fenster? Wann halt' ich dich, Liebchen, im Arm?

I close my eyes again, my heart still beats ardently. When will the leaves turn green at the window? When will I hold you, sweetheart, in my arms?

A DREAM OF SPRING (continued)

and I think back over the dream.

And when the cocks crew

my heart awoke:

Now I sit here alone

12. EINSAMKEIT

Wie eine trübe Wolke Durch heitre Lüfte geht, Wann in der Tanne Wipfel Ein mattes Lüftchen weht:

So zieh' ich meine Strasse Dahin mit trägem Fuss, Durch helles, frohes Leben, Einsam und ohne Gruss.

Ach, dass die Luft so ruhig! Ach, dass die Welt so licht! Als noch die Stürme tobten, War ich so eiend nicht.

13. DIE POST

Von der Strasse her ein Posthorn klingt, Was hat es, dass es so hoch aufspringt, Mein Herz?

Die Post bringt keinen Brief für dich: Was drängst du denn so wunderlich, Mein Herz?

Nun ja, die Post kömmt aus der Stadt, Wo ich ein liebes Liebchen hatt', Mein Herz!

Willst wohl einmal hinübersehn, Und fragen, wie es dort mag gehn, Mein Herz!

LONELINESS

Like a murky cloud passing across the bright sky when in the tops of the fir-trees a light breeze is stirring:

so I go my way onward with dragging feet, amid the brightness and happiness of life, lonely and friendless.

If only the air were not so calm!
If only the world were not so bright!
While the storms were still raging
I was not so miserable.

THE MAIL-COACH

Along the street a post-horn sounds, What is it that makes you so excited, my heart?

The mail-coach brings no letter for you: why, then, are you so strangely vexed, my heart?

Oh, perhaps the coach comes from the town where I had a sweetheart, my heart!

Would you like to have a look over there, and ask how things are going, my heart?

14. DER GREISE KOPF

Der Reif hatt' einen weissen Schein Mir über's Haar gestreuet. Da meint' ich schon ein Greis zu sein, Und hab' mich sehr gefreuet.

Doch bald ist er hinweggetaut, Hab'wieder schwarze Haar, Dass mir's vor meiner Jugend graut-Wie weit noch bis zur Bahre!

Vom Abendrot zum Morgenlicht Ward mancher Kopf zum Greise. Wer glaubt's? Und meiner ward es nicht Auf dieser ganzen Reisel

15. DIE KRÄHE

Ein Krähe war mit mir Aus der Stadt gezogen, Ist bis heute für und für Um mein Haupt geflogen.

Krähe, wunderliches Tier, Willst mich nicht verlassen? Meinst wohl bald als Beute hier Meinen Leib zu fassen?

Nun, es wird nicht weit mehr gehn an den Wanderstabe. Krähe, lass mich endlich sehn Treue bis zum Grabel

16. LETZTE HOFFNUNG

Hier und da ist an den Bäumen Noch ein buntes Blatt zu sehn, Und ich bleibe vor den Bäumen Oftmals in Gedanken stehn.

Schaue nach dem einen Blatte, Hänge meine Hoffnung dran; Spielt der Wind mit meinem Blatte, Zittr'ich, was ich zittern kann.

THE GRAY HEAD

The hoar-frost had given a white luster to my hair.

I thought I was already an old man, and it made me very happy.

But soon it thawed away— I again have black hair. What a horror I have of my youth how far it still is to the grave!

Between sunset and sunrise many a head has turned gray. Who would believe it? And mine has not changed during this whole journey!

THE CROW

A crow followed me out of the town; until now, ceaselessly, he has been flying about my head.

Crow, curious creature, won't you leave me alone? Do you mean, as prey, soon to seize upon my body?

Well, I cannot go much farther on my staff. Crow, let me show at last faithfulness unto the grave!

LAST HOPE

Here and there upon the trees there is still a colored leaf to be seen. And by the trees I often stand musing.

I look at the one leaf and hang my hope upon it; if the wind plays with my leaf, I tremble all over.

16. LETZTE HOFFNUNG (continued)

Ach, und fällt das Blatt zu Boden. Fällt mit ihm die Hoffnung ab. Fall' ich selber mit zu Boden. Wein' auf meiner Hoffnung Grab.

17. IM DORFE

Es bellen die Hunde, es rasseln die Ketten. Die Menschen schnarchen in ihren Betten. Träumen sich Manches, was sie nicht haben.

Tun sich im Guten und Argen erlaben: Und morgen früh ist Alles zerflossen.-Je nun, sie haben ihr Teil genossen. Und hoffen, was sie noch übrig liessen, Doch wieder zu finden auf Ihren Kissen. Bellt mich nur fort, ihr wachen Hunde. Lasst mich nicht ruhn in der Schlummerstunde! ich bin zu Ende mit allen Träumen-Was will ich unter den Schläfern säumen?

18. DER STÜRMISCHE MORGEN

Wie hat der Sturm zerrissen Des Himmels graues Kleid! Die Wolkenfetzen flattern Umher in mattern Streit.

Und rote Feuerflammen Ziehn zwischen ihnen hin. Das nenn' ich einen Morgen So recht nach meinem Sinn!

Mein Herz sieht an dem Himmel Gemalt sein eignes Bild-Es ist nichts als der Winter. Der Winter kalt und wild!

LAST HOPE (continued) Ah, and if the leaf falls to the ground, with It falls my hope. I myself sink with it to the earth, and weep upon the grave of my hope.

THE VILLAGE

The dogs bark: their chains rattle: people are snoring in their beds. Dreaming of many things they do not have, they refresh themselves both with the pleasant and the unpleasant. And in the morning it is all gone. Ah well, they have enjoyed their portion, and hope to find what is still left over another time on their pillows. Bark me on my way, watchdogs! Don't let me rest during the hours of sleep!

I have come to the end of all dreaming-

why should I tarry among the sleepers?

THE STORMY MORNING How the storm has rent the gray mantle of heaven! Tatters of cloud drift about in weary strife.

And red streaks of lightning flash among them. This I call a morning after my own heart!

My heart sees in the heavens, painted, its own imageit is nothing but the winter, the winter cold and rude!

19. TÄUSCHUNG

Ein Licht tanz freundlich vor mir her; Ich folg' ihm nach die Kreuz und Quer; Ich folg' ihm gern, und seh's ihm an, Dass es verlockt den Wandersmann. Ach, wer wie ich so elend ist, Gibt gern sich hin der bunten List, Die hinter Eis und Nacht und Graus Ihm weist ein helles, warmes Haus, Und eine liebe Seele drin-Nur Täuschung ist für mich Gewinn!

20. DER WEGWEISER

Was vermeid' ich denn die Wege, Wo die andren Wandrer gehn, Suche mir versteckte Stege Durch verschneite Felsenhöhn?

Habe ja doch nichts begangen, Dass ich Menschen sollte scheun-Welch ein törichtes Verlangen Treibt mich in die Wüstenein?

Weiser stehen auf den Strassen, Weisen auf die Städte zu Und ich wandre sonder Massen, Ohne Ruh', und suche Ruh'.

Einen Wiser seh' ich stehen Unverrückt vor meinem Blick; Eine Strasse muss ich gehen, Die noch Keiner ging zurück.

21. DAS WIRTSHAUS

Auf einen Totenacker Hat mich mein Weg gebracht Allhier will ich einkehren; Hab' ich bei mir gedacht.

Ihr grünen Totenkränze Könnt wohl die Zeichen sein, Die müde Wandrer laden In's kühle Wirtshaus ein.

DELUSION

A light dances cheerily before me; I follow it this way and that.
I follow it gladly, knowing all the while that it leads the wanderer astray.
Ah, anyone as miserable as I gives himself willingly to the colorful deception that points beyond the ice, the night, and its horror, to a bright warm house, and a loving soul within-only delusion is left for me!

THE GUIDEPOST

Why do I avoid the highways that other wanderers travel, and seek out hidden paths through snowbound rocky heights?

I have done nothing to make me avoid people what mad longing is it that drives me into the wilderness?

Guideposts stand along the road pointing to the towns; but I trudge ceaselessly on without rest, and seek rest.

One guidepost I see ever fixed before my eyes: I must travel a road by which no one has ever returned.

THE INN
Into a graveyard
my way has led me.
Here will I stop;
I thought to myself.

The green memorial wreaths might well be the signs that invite weary travelers into the cool inn.

21. DAS WIRTHAUS (continued) Sind denn in diesem Hause Die Kammern all' besetzt? Bin matt zum Niedersinken Und tödlich schwer verletzt.

O unbarmherz'ge Schenke, Doch weisest du mich ab? Nun weiter denn, nur weiter, Mein treuer Wanderstab!

22. MUTI

Fliegt der Schnee mir in's Gesicht, Schüttl' ich ihn herunter. Wenn mein Herz im Busen spricht, Sing' ich hell und munter.

Höre nicht, was es mir sagt, Habe keine Ohren. Fühle nicht, was es mir klagt, Klagen ist für Toren.

Lustig in die Welt hinein Gegen Wind und Wetter! Will kein Gott auf Erden sein, Sind wir selber Götter.

23. DIE NEBENSONNEN

Drei Sonnen sah ich am Himmel stehn, Hab' lang' und fest sie angesehn; Und sie auch standen da so stier, Als könnten sie nicht weg von mir. Ach, meine Sonnen seid ihr nicht! Schaut Andren doch in's Angesicht! Ja neulich hatt' ich auch wohl drei: Nun sind hinab die besten zwei. Ging' nur die dritt' erst hinterdrein! Im Dunkel wird mir wohler sein.

THE INN (continued)
Are then in this house
all the rooms taken?
I am so weary I can hardly stand,
and mortally wounded.

O pitiless inn, do you refuse to take me? Then on, ever on, my trusty staff!

COURAGE

If snow flies in my face,
I brush it off.
If my heart speaks within me
I sing brightly and cheerfully.

I do not hear what it is saying to me; I have no ears. I do not feel the cause of its complaint, complaining is for fools.

Gaily forth into the world, in spite of wind and weather! If there be no god on earth, then we outselves are gods.

THE MOCK-SUNS

I saw three suns in the sky,
and long and steadfastly I gazed at them.
They stood there so fixedly,
as If they could never leave me.
Ah, you are not my suns!
You are shining into others' faces!
Recently I too had three,
but now the best two have set.
I only wish the third would go down too!
It would be better for me in the darkness.

24. DER LEIERMANN Drüben hinter'm Dorfe Steht ein Leiermann,

Und mit starren Fingern Dreht er was er kann.

Barfuss auf dem Eise Schwankt er hin und her; Und sein kleiner Teller Bleibt ihm immer leer,

Keiner mag ihn hören, Keiner sieht ihn an; Und die Hunde brummen Um den alten Mann.

Und er lässt es gehen Alles, wie es will, Dreht, und seine Leier Steht ihm nimmer still.

Wunderlicher Alter, Soll ich mit dir gehn? Willst zu meinen Liedern Deine Leier drehn? THE HURDY-GURDY MAN Over beyond the village stands a hurdy-gurdy man, and with his numb fingers he grinds as best he can.

Barefoot on the ice, he moves to and fro, and his little tray is always empty.

Nobody cares to hear him, nobody looks at him; and the dogs snarl around the old man.

And he lets everything go as it will; he grinds, and his hurdy-gurdy is never silent.

Queer old man, shall I go with you? Will you grind out my songs on your hurdy-gurdy?

PROGRAM NOTES

Wilhelm Müller: poet, loved a young woman who became a nun, enlisted in Napoleon's army, died young, author of *Die Schöne Müllerin* and *Die Winterreise*.

This would appear a crass summation of the life of a sensitive human being whose poetry inspired Franz Schubert to set his words to music. Schubert changed the order of the poems, and performed them for his closest friends. "These songs have taken more out of me than any other."

The first twelve poems were published in a literary annual, 1823, with the complete version published in book form, 1824. The poet's premature death occurred in 1827, the year of the music's composition-the proofs of which Schubert corrected when terminally ill the following autumn.

Unlike the young miller (Die Schöne Müllerin) who simply succumbed to lost love, the winter wanderer agonized through continuous probing of his emotional wounds, driving himself to madness and thus emotional and possibly, physical death. Those far more erudite than this writer have judged Müller's poetry mundane, but we presume to suggest the sensitive spirit compatible with poet and composer led to a communion resultant in masterplece.

Dear Reader, rest assured this performance takes place on Valentine's Day due to availability of the performers and Convocation Hall. Further subtleties are not intended!

Alexandra Munn

Donald Bell, baritone. Since his 1959 debut, the eminent Canadian baritone has appeared before concert and operatic audiences around the world, bringing his "flawless technique", sensitivity and imposing stage presence to music ranging from Monteverdi to the present day.

Repeated engagements at major festivals such as Bayreuth,
Glyndebourne, Saratoga and Tanglewood have built an enviable
international reputation, enhanced by radio and television productions
in Europe and North America and he has worked closely with
composers Sir Michael Tippett, Sir William Walton, Peter Maxwell
Davies and others in concerts and tours of their own works.

Recent operas have included *Ariadna auf Naxos* (Strauss), *A Midsummer Night's Dream* (Britten), *Die Entfuehrung aud dem Serii*(Mozart) and *Prokrustes* by the young Swiss composer Jean Jacques Duenki.

Described in 1979 by the Ottawa Journal as "One of the most distinguished singers this country has produced and certainly its finest concert bass" Donald Bell has been similarly acclaimed in performances with orchestras, choirs and opera companies from coast to coast in Canada. Recipient of the Governor General's Award, he has also researched the folk music of Newfoundland and incorporated these unique songs into his recital programs at home and abroad.

In 1982 Donald Bell accepted the University of Calgary's invitation to establish an Opera Workshop in addition to teaching voice and vocal pedagogy. He is President of the Calgary Chapter of the National Association of the Teachers of Singing, Governor of Alberta for the National Opera Association, and his Masterclasses on vocal styles and techniques are in popular demand across Canada and the United States.

Donald Bell (continued)

An impressive list of solo and orchestral recordings includes works of Bach, Beethoven, Brahms, Schubert, Walton, Stainer and Loewe under such distinguished conductors as George Szell and Leonard Bernstein.

Recently, Donald Bell was seen by millions of viewers in the unusual setting of the Calgary Cup Hockey Tournament, at which he sang the Czechoslovakian National Anthem.

Alexandra Munn, pianist. The multifaceted career of this Calgary born artist has embraced performances as soloist, choral/instrumental conductor and instrumental and vocal chamber pianist, nationally and internationally.

As an educator, Professor Munn has devoted three decades to the development of aspiring musicians and audiences as teacher, adjudicator and performer/commentator including Jeunesses Musicales du Canada, CBC/TV (Music, Plain and Simple), CTV network (University of the Air) and ACCESS Radio.

Her love of the Lieder and Art Song repertoire has provided performances, including North American and world premières, in collaboration with David Astor, Bernard Diamant, Rosemary Landry, Diane and Ron Nelsen, Harold Wiens, Bernard Turgeon and Huguette Tourangeau, the latter with whom she has recorded for CBC International Stereo.

This evening's performance marks her first collaboration with Professor Donald Bell, to whom she expresses gratitude.

E Music

The Department of Music

of

The University of Alberta

presents

STÉPHANE LEMELIN, pianist

Candidate for the Position of Assistant Professor of Piano

Tuesday, February 27, 1990 at 8 pm Convocation Hall, Arts Building

Partita No. 1 in B-flat, BWV 825

Praeludium

Allemande

Corrente

Sarabande

Minuet I and II

Gique

Suite Op. 25 (1921-23)

Praeludium

Gavotte

Musette

Intermezzo

Menuet

Gigue

Johann Sebastian Bach (1685-1750)

> Arnold Schoenberg (1874-1951)

INTERMISSION

Sonata in B-flat major, Op. 106 (Hammerklavier) (1817-18)

Allegro

Scherzo assai vivace

Adagio sostenuto

Largo: Allegro risoluto

Ludwig van Beethoven (1770-1827)





MINI MATHEW, pianist

Wednesday, February 28, 1990 at 5 pm

Sonata in A Minor, K310 (1778)
Allegro maestoso
Adagio
Presto

Wolfgang Amadeus Mozart (1756-1791)

Prelude in G Flat Major, Op. 23, No. 6 (1903) Prelude in E Flat Major, Op. 23, No. 10 (1903)

Sergei Rachmaninoff (1873-1943)

Estampes (1903)
Pagodes
La soirée dans Grenade
Jardins sous la pluie

Claude Debussy (1862-1918)





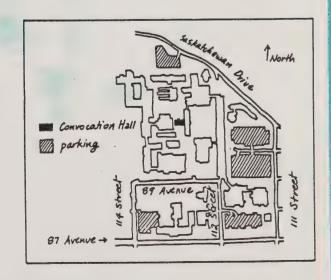


University of Alberta Edmonton, Canada T6G 2C9 Department of Music Faculty of Arts 3-82 Fine Arts Building

All events, unless otherwise noted, take place at Convocation Hall in the Arts Building on the University of Alberta campus.

* Denotes an admission charge of \$5.00 for adults and \$3.00 for students and seniors. Advance tickets are available from the Department of Music general office, 3-82 Fine Arts Bldg., 492-3263, or you may purchase tickets at the door just prior to the performance, seating permitting.

Please note: All concerts and events are subject to change without advance notice. Please call our office during office hours to confirm, or call after hours when a recorded message will inform you of any changes made in our schedule. A current listing of our undergraduate student's recitals will also be included on the recording.



Concert and Events Schedule to May 13th, 1990

Wednesday, February 28 Convocation Hall

Thursday, March 1

Rm. 2-32 Fine Arts Bidg

Saturday, March.'3 All Saints'Cathedral

10039-103 Street

Thursday, March 8 Rm. 2-32 Fine Arts Bldg. Saturday, March 10 10 am - 5:30 pm Convocation Hall Wednesday, March 14 Convocation Hall 12:00 pm

Thursday, March 15 Rm. 2-32 Fine Arts Bldg.

Sunday, March 18 Convocation Hall *Wednesday, March 21 Convocation Hall

Friday, March 23 Convocation Hall Saturday, March 24 Tuesday, March 27 Convocation Hall

Wednesday, March 28 Convocation Hall

Convocation Hall

FACULTY RECITAL: Norman Nelson, violinist, and Helmut Brauss, pianist. The program will include Sonatas by Beethoven (Op. 12,1), Brahms (Op. 10C), and Strauss (Op. 18). -ECTURE: Johannes Secker, University of Calgary Harmonic Theories and Experiments in Kerboard Design in Sixteenth- and Seventeenth-century Italy. TRI UNIVERSITY CHOIR FEST: Chamber Choir (U of Lethbridge), Guest conductor Don V Moses will direct a performance of Haydn's popular Chamber Choir (U of Calgary), and Madrigal Singers (U of Alberta). Nelson Mass. Choirs will also perform individually.

The Future of the Pianist in the Period Instrument Revolution. Moderator; Robert Klakowich. Speakers: Grant Maxwell, Michael Redshaw, and Joachim Segger. DOCTORAL STUDENTS FORUM; STEIN OR STEINWAY?-

BANDFEST: A festival for wind, brass and percussion players. Participants will be bands from the Universities of Alberta, Saskatchewan, and Calgary. Please call the Department of Music for more information.

Program will include works by Beethoven, Chopin, Kenins and Buczyaski, Winner of the 1989 Eckhardt-Gramatté National Music Competition. VISITING ARTIST RECITAL: Janice Girard, pianist

Hammers, Primes, and Riddles: Means to Compositional Isomorphism. LECTURE: Curt Veeneman, University of Alberta

ENCOUNTERS II: Featuring works by G Hobden, O Morawetz, M Forsyth F Pier, J Scott-Hoyt, H Wiens, M Bowie, D Prime, N Nelson, S Bryant, D Gomez, and J Brahms. Performers include: D Hags, K Read, K McCallister,

with the Alberta College Senior High Schoo! Wind Ensemble, Dennis Prime, SYMPHONIC WIND ENSEMBLE: Fordyce Pier, Director Director. Works by Grainger, Ives, Vaughan Williams, J Bach, and Jager. COLLEGIUM MUSICUM CONCERT: Marnie Giesbrecht, and Debra Ollikkala, Directors. Performing music from the thirteenth to eighteenth centuries including works by Burtehude, Hassler and Muffat, -ECTURE: Peter Hurford, St. Catherine's College, Cambridge. (Presented in cooperation with Sundays at 3.) An Approach to Bach Interpretation.

SONOR BOREALIS: Concert II of the series presenting vital, new music. Works by Mario Davidovsky, Pozzi Escot, Morton Feldman, György Ligeti, Steve Reich, R. Murray Schafer, Kartheinz Stockhausen, Toru Takemitsu, Curt Veeneman and Daniel Weymouth.

Massenet, Douglas Moore's Baby Doe and Coronation of Poppea by Monteverdi. OPERA WORKSHOP PERFORMANCE: Alan Ord, Director Excerpts from Mozart's Magic Flute, Rossin's Barber of Seville, Werther by

hursday, March 29 Rm. 2-32 Fine Arts Bldg. *Fri., & Sat., March 30 & 31

Convocation Hall

*Sunday, April 1 Convocation Hall

Sunday, April 1

*Monday, April 2 Convocation Hall Convocation Hall Fues., & Wed., April 3 & 4

Saturday, April 7 Convocation Hall

Friday, April 20 Convocation Hall

Convocation Hall

Saturday, April 28 Convocation Hall

Sunday, April 29 Convocation Hall

Tuesday, May 8

Thursday, May 10 Convocation Hall

Convocation Hall

*Sunday, May 13 Convocation Hall

LECTURE: Wesley Berg, University of Alberta New Insights Into the Music of the Old Colony Mennonities.

CONCERT CHOIR, MADRIGAL SINGERS & CHAMBER **DRCHESTRA CONCERT: Debra Ollikkala, Director** Program will feature Beethoven's Mass in C. CONCERT BAND CONCERT: William H Street, Director Program will include music by Amold, Benson, Houkom, Mendelssohn, Schumann. Clarinet soloists: Janis Lindberg and Karen Noel-Bentley.

to Milhaud (Scaramouche), to Michael Baker (Capriccio, Edmonton premiere). Presenting an eclectic selection of the repertoire from Mozart (Sonata K. 448), JUO-PIANO RECITAL: Lillian Upright and Ina Dykstra

Performing with guests RED BAND from the University of Calgary STAGE BAND CONCERT: Neil Corlett, Director under the direction of Warren Rowley.

student chamber music ensembles perform a variety of chamber music. CHAMBER MUSIC RECITALS:

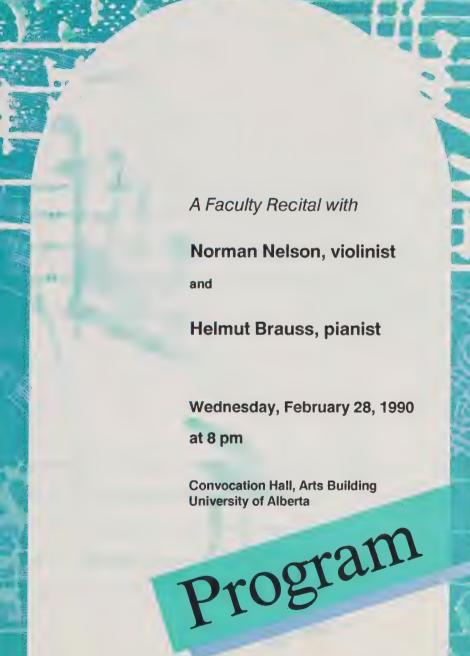
Participants will be wind, brass and percussion players from Northern HONOUR BAND CONCERT: Fordyce Pier, Director Alberta high schools. Co-sponsored by National Music.

MASTERS RECITAL: Roger Admiral, planist. Featuring Brahms' Variations and Fugue on a Theme by Händel, and works by Mozart, Bashaw and Bartók. (Presented in partial fulfillment of Mr Admiral's MMus degree) MASTERS RECITAL: Roger Admiral, planist.

WASTERS RECITAL: Kathleen Lotz, soprano assisted by Roger Admiral and Jennifer Bustin. Works by Mozart, Wolf, Britten and Weinzweig. Presented in partial fulfillment of Ms Lotz's MMus degree FACULTY RECITAL: Alexandra Munn, pianist, Diane Nelsen, Program will include works by Mendelssohn, Rachmaninoff and Derr. soprano, William H Street, saxophonist.

JOCTORAL RECITAL: Grant Maxwell, pianist with J Yin, clarinet; D New, violin; and D Gomez, cello. Works by Poulenc, Haydn, Schubert and .utoslawski. (Presented in partial fulfillment of Mr Maxwell's DMus degree)

MASTERS RECITAL: Darlene Schubert, soprano assisted by Elaine Dunbar and Roger Admiral. Works by Scarlatti, Schütz, Liszt, Palomo and Schafer (Presented in partial fulfillment of Ms Schubert's MMus degree) ACADEMY STRINGS CONCERT: Norman Nelson, Director Program will include Mozart's Hom Concerto No. 3 in E flat major, K 447, Thris Gongos, soloist, and works by Haydn and Bartók.





Program Notes:

The concise and joyful Sonata for Violin and Piano by Beethoven already reveals the new trend of giving the violin a much more substantial say in this combination of instruments than was the case in its predecessors by Haydn and Mozart. Subsequently the direction towards a full fledged balanced duo has finally materialized in the three Brahms Sonatas for Violin and Piano, as can be seen in the wonderfully, melodically lyrical A-Major Sonata which Brahms composed during one of his happiest times on the shores of the lake of Thun in Switzerland. The youthfully exuberant and extended Sonata by R Strauss then demonstrates the apotheosis of the virtuosic Duo for Violin and Piano, a romantic masterpiece which explores all possible sonorities of both instruments in a most ingenious and balanced way.

Yamaha C7 Grand Piano Compliments of Yamaha Piano & Organs Ltd. 14616 - 111 Avenue, 451 - 3265

Program

Sonata op. 12,1, D-major (1797)

Ludwig van Beethoven (1770-1827)

Allegro con brio THEMA CON VARIAZIONI - Andante con moto RONDO - Allegro

Sonata op. 100, A-major (1886)

Johannes Brahms (1833-1897)

Allegro amabile Andante tranquillo Allegretto grazioso

Intermission

Sonata op. 18, E-Flat major (1887)

Richard Strauss (1864-1949)

Allegro ma non troppo IMPROVISATION - Andante cantabile Andante Allegro

Norman Nelson

Norman Nelson was born in Dublin, Ireland and educated in England with studies at the Royal College of Music, London. At the age of 24, he held the position of assistant concertmaster with the London Symphony, subsequently holding the same position with the Royal Philharmonic, and the BBC Symphony. He has appeared as violin soloist with many orchestras, including the London Symphony, the Academy of St. Martin-in-the-Fields, the BBC Symphony, and the Vancouver Symphony. As a chamber musician, Mr Nelson has performed in every major city in Canada and the United States, in Europe, Russia, Japan and the People's Republic of China. He has recorded numerous discs for the International Service of the CBC, and at present performs frequent coast-to-coast broasdcasts in Canada. Mr Nelson holds the position of Professor of Violin and Chamber Music at the University of Alberta.

Helmut Brauss

Helmut Brauss received his early music training in Europe. Inspired by mentors such as Elly Ney, Hans Ehlers and Edwin Fischer he developed a deep affinity to the great European interpretative tradition. It naturally follows, that he should devote himself especially to the music of Beethoven. Schumann and Brahms, although his repertoire ranges from baroque to contemporary composers, among whom Bartok is of growing significance to him. He has shown his extraordinary pianistic ability and stylistic versatility in more than 1500 recitals, chamber music concerts, appearances as soloist with orchestras and radio broadcasts throughout central Europe, the British Isles, Scandinavia, USA, Japan, Korea, China and Canada. He has seven recordings to his credit with works by Mozart, Beethoven, Schubert, Schumann, Brahms, Chopin, Pfitzner, Poulenc and Khatchaturian. Professor Helmut Brauss teaches piano and chamber music in the Department of Music at the University of Alberta.

PAMELA GROBBEN, pianist

Thursday, March 1, 1990 at 5 pm

Sonata in C Major, Hob XVI/50 (1794/95)

Joseph Haydn (1732-1809)

Allegro Adagio

Allegro molto

From *Miroirs* (1904-5) Oiseaux tristes

Maurice Ravel (1875-1937)

Ballade in A Flat Major, Op 47 (1841)

Frédéric Chopin (1810 - 1849)

PAUSE

Concerto No. 3 in C Minor, Op 37 (1800) Ludwig van Beethoven Allegro con brio

(1770-1827)

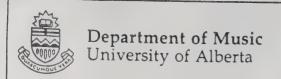
Largo

Rondo (Allegro)

Alexandra Munn, pianist







Flute Students of Shelley Younge

assisted by Sylvia Shadick-Taylor, piano.

Thursday, 1 March 1990, 8:30 p.m.

Sonata for flute and piano, Op. 14 (1960)

Robert Muczynski

Andante

(b. 1929)

Allegro deciso

Liane Gayler

Cantabile et Presto (ca. 1905)

Georges Enesco (1881-1955)

For S.W.R.M. (1989)

Marion Garver

(b. 1968)

(1895-1963)

Marion Garver

Sonate fur Flote und Klavier (1936)

Paul Hindemith

Heiterbewegt

Sehr langsam Sehr lebhaft

Heather McIlroy

Suite Modale (1956)

Ernest Bloch

Moderato

L'istesso tempo

(1880-1959)

Allegro giocoso

Adagio - Allegro deciso

Dennis Mitchell

Sonata for flute and piano (1956)

Allegro Malinconico

Francis Poulenc (1899-1963)

Cantilena

Prestogiocoso

Karen Theuser

The Department of Music

of

The University of Alberta

ARTHUR ROWE, pianist

presents

Candidate for the Position of Assistant Professor of Piano

Friday, March 2, 1990 at 8 pm Convocation Hall, Arts Building

Sonata in B-flat Major, Deutsch 960

Franz Schubert (1797-1828)

INTERMISSION

Polonaise in G-flat Major, Opus posthumous Barcarolle in F-sharp Major, Opus 60 Sonata in B Minor, Opus 58 Frédéric Chopin (1810-1849)

Madrigal Singers

TRI UNIVERSITY CHOIR FEST

Don V Moses, guest conductor

Saturday, March 3, 1990 at 8 pm All Saints' Anglican Cathedral

Co-sponsored by the Alberta Choral Federation and the University of Alberta Department of Music.











Program

Janos bacsi

(Uncle Janos)

L Bárdos (1900-1983)

Warum ist das Licht gegeben, Op. 74, No. 1 (1877)

Johannes Brahms (1833-1897)

Two Madrigals

Lasciatemi morire (1614) Si chio vorei morire (1603) Claudio Monteverdi (1567-1643)

University of Calgary Chamber Choir János Horváth, conductor

Zigeunerlieder, Opus 103 (1888)

Johannes Brahms

He, Zigeuner, greife in die Saiten ein
Hochgetürmte Rimaflut, wie bist du so trüb
Wisst ihr, wann mein Kindchen am allerschönsten ist?
Lieber Gott, du weisst wie oft bereut ich hab
Röslein dreie in der Reihe blühn so rot
Kommt dir manchmal in den Sinn, mein süsses Lieb
Horch, der Wind klagt in den Zweigen traurig sacht
Weit und breit schaut niemand mich an
Mond verhüllt sein Angesicht
Rote Abendwolken ziehn am Firmament

Lethbridge University Singers George Evelyn, conductor Glen Montgomery, piano Behold the tabernacle (1933)

Healy Willan (1880-1968)

Exultet coelum laudibus (1967)

John Paynter (b. 1931)

Susan Henze, soprano; Michael Meraw, tenor

The bluebird (1910)

Charles V Stanford (1852-1924)

Deep river

arr. Larry Farrow (1852-1924)

Catherine Buchanan, alto

from Four Whatevers (1986)

Scott Wilkinson

3. How

4. If

University of Alberta Madrigal Singers Leonard Ratzlaff, conductor

INTERMISSION

Missa in Angustiis

(Nelson Mass) (1798)

Joseph Haydn (1732-1809)

Kyrie Gloria Credo

Sanctus - Benedictus

Agnus Dei

Karen Rees, soprano; Jacqui Fidlar, alto; Michael Meraw, tenor; Kenneth Rogers, bass

University of Calgary Chamber Choir Lethbridge University Singers University of Alberta Madrigal Singers University of Alberta Chamber Orchestra

Don V Moses, conductor

The University of Calgary Chamber Choir János Horváth, Director

Soprano

Joan Anderson
Seline Badel
Christina Jahn
Susan Lexa
Rita Aggarwala
Julie Harris
Glennis Houston
Caroline Kaltenhauser

Alto

Kristin Bennediktsson
Janice Dahlberg
Nancy Enns
Jacqui Fidlar
Leah Jahn
Fabiana Katz
Kathleen van Mourik
Christine Schulze

Tenor

Duncan Crilly Martin Gates Dean Kernohan Joe Levesque Gerald Milette Andrew Nugara

Bass

Robb Hogan Thomas Peattie Brad Schmidtke James Janzen Matthew Peattie Bob Snowdon Bruce Taylor David Wilson

Accompanist

Hildegard Bensler

The University of Lethbridge Singers George E Evelyn, Jr, Director

Soprano

Karen Hudson Margaret Rogers Shannon Little Jeri Ryba Mary Esau Lynette Kaminski Joan Wolstoncroft Sarah DeVries Neana Meeks

Tenor

Scott Carpenter David R Miller Mark Ward Harley Berg

(membership list continued)

The University of Lethbridge Singers continued

Alto

Evelyn Pfeifer Stacy Trotman Lori Anne Lorge Alison Stewart Michelle Mentanko Frances Stillwell Terri Mort Willa Van Esveld Karen Baerg

Assistant conductor Marvin Dueck

Bass

Colin Armstrong Colin Beswick Trevor Dick Jeff Carlson Marvin Dueck David Mikuliak Brent Pierce Kenneth Rogers

Accompanist

Glen Montgomery

The University of Alberta Madrigal Singers Leonard Ratzlaff, Director

Soprano

Sandra Butner Melanie Cherniwchan Heather Davidson Susan Henze Sally McIntosh Jennifer Minsos Kathy Moyles Shannon Robertson Krista Steed

Alto

Charlene Brown Catherine Buchanan Amanda Dean Elizabeth De Jong Wendy Grönnestad Karen Hamm Kara Thompson

Assistant conductor David Garber

Ian Armstrong Tim Hankewich Grant Harrison James Hendricksen Wayne Lemire Michael Meraw Robert Reed Tony Yee

Bass

Tenor

Bruce Cable Paul Enns David Garber Irvine Sandstra Levton Schnellert Frank Sönnichsen Chris Wright

Accompanist Katherine Huget

Tri University Rehearsal Accompanist Roger Admiral

The University of Alberta Chamber Orchestra

Violin I

Norman Nelson, leader
Anne Kenway, concert mistress
Heather Neufeld-Bergen
assistant concert mistress
Elizabeth Ambrock
James Cockell
Maria Yakymyshyn
Andrea Schuld
Colin Berg

Violin II

Marnie Ozipko

Jennifer Wolff

John Radosh, principal
Sue Innes, assistant principal
Jennifer Bustin
Moni Mathew
Barbara Ruff
Natalie Ozipko
Don Zurowski

Flute

Christine Enns

Jason Rohrick

Betty Chen

Oboe

Christine Wilson Sharie Rathwell

Bassoon

Susanne Smith

Viola

Glen Archibald, principal Michele Moroz, assistant principal Yu-Chen Chu Mary Clarke

Cello

David Moody, principal
Karen McClellan,
assistant principal
Paul Radosh
Adele Bosse
Christine Hanson
Lisa Wagner

Bass

Paul Polushin, principal Andrew Buhr, assistant principal

Trumpet

Duane Paulsen Debra Spence Stewart Woronecki

Timpani

Scott Martin

Don V Moses

Don V Moses is currently the Director of the School of Music at the University of Illinois as well as Professor in the Choral Division. A musician of broad experience with orchestras and choirs, he brings new insights to the orchestral and choral literature and has recently authored the book Face to Face with an Orchestra, published by Prestige Publications. Dr Moses holds a BMus Education degree from Fort Hays Kansas State University and an MM and DMA from Indiana University. He held the post of Professor of Music and Director of Choral Activities for thirteen years at the University of Iowa and, before that, Assistant Professor of Music at Indiana University. While at Indiana University and the University of Iowa, Moses conducted choral ensembles that toured regularly throughout the United States. At the University of Iowa, he was music director and conductor of the Opera Theatre and founded the "Kantorei", a touring ensemble specializing in contemporary choral works. In 1983, he was the first American guest conductor of the Gyor Philharmonic Orchestra in Gyor, Hungary. In May, 1988, Dr Moses conducted Mendelssohn's Elijah with the Taipei Philharmonic Orchestra and Chorus of Taiwan, China. Since 1976, Don Moses has served as conductor and music director of the internationally recognized Classical Music Seminar and Festival, held annually in Eisenstadt, Austria. Dr Moses continues to teach at the graduate level and conduct performances at the University of Illinois as well as guest conduct choirs and orchestras throughout Canada and the United States

Acknowledgements:

Yamaha Piano and Organs Ltd. Pro Coro Canada University of Alberta Concert Choir Debra Ollikkala, conductor



Sunday, February 4, 1990 at 8 pm

ENCOUNTERS 11

Sunday, March 18, 1990 at 8 pm

Convocation Hall, Arts Building, University of Alberta

The Encounters series showcases faculty composers, performers, students and friends in an eclectic series of concerts involving a variety of performance media.

E Music

The Department of Music 3-82 Fine Arts Building University of Alberta Edmonton, Canada T6G 2C9 (403) 492-3263

ENCOUNTERS I

Sunday, February 4, 1990 at 8 pm

Convocation Hall, Arts Building, University of Alberta

Programme:

Arcady Dubensky

Concerto Grosso for Three Trombones and Tuba

This Russian-American violinist and composer settled in New York in 1921. As a member of the New York Philharmonic Orchestra until 1953 he worked with the greatest performers and conductors of his day. He was undoubtedly conservative in his compositions, but the unusual combinations for which he wrote brought him significant attention, e.g. Fugue for 18 violins, Quartet for 4 double basses, Suite for 9 flutes, Trumpet Overture for 18 toy trumpets. His Concerto Grosso in its orchestral form was premiered by the New York Philharmonic with the celebrated 1950s low brass section of Pulis, van Haney, Ostrander and Bell as soloists. This alternative version excludes the orchestra.

Performers: John McPherson, Ivan Mast, Christopher Taylor, trombones; Scott Whetham, tuba

Franz Schubert

Five Songs

Fahrt zum Hades

Wie Ulfru fischt

Der Sieg

Auf der Donau

Heliopolis

These five songs were composed to lyrics of Johann Mayrhofer, a poet and close friend of Schubert. Mayrhofer's verses had a profound effect on Schubert and inspired the composer to create music which is surpassed only by his settings of texts by Goethe and Schiller. These songs, as they are presented here, were originally conceived for the bass voice.

Performers: Alan Ord, bass; Alexandra Munn, piano

Henri Tomasi

Être ou ne pas Être

Henri Tomasi, *Prix de Rome* winner in 1925, was a brilliant orchestrator and composer. Influenced by his contemporaries, especially Ravel, Tomasi's works are rich, exotic and sometimes violent. *Étre ou ne pas Étre*, named after Hamlet's monologue *To be or Not to Be*, is a facinating, rather unusual work with a recitative-like solo tuba line against a trombone trio accompaniment. This composition affords the tuba an opportunity to show its excellent capacity for performance in a lyrical style.

Performers: John McPherson, Ivan Mast, Christopher Taylor, trombones; Scott Whetham, tuba

Wolfgang Amadeus Mozart

Trio in E flat, K498 "Kegelstatt"

Mozart's love for the clarinet is clearly heard in this masterpiece. The clarinet's distinctive sound, together with that of the viola (another of the composer's favourites), produces exceptional warmth and blend of tone colour. Combine these with the work's emotional character and we hear Mozart foreshadowing the spirit of Romanticism.

Performers: Dennis Prime, clarinet; Michael Bowie, viola; Helmut Brauss, piano.

Ralph Vaughan Williams

On Wenlock Edge (Text: AE Housman)

Just before producing this intimate song cycle (from Housman's poems A Shropshire Lad) Vaughan Williams studied with Ravel in Paris. Far from that experience 'Frenchifying' his music, the composer returned with a clarified awareness of his role as a composer. On Wenlock Edge was the first of his works to attract serious attention and contains the unmistakeable qualities that mark Vaughan Williams as the quintessential English composer.

Performers: Lary Benson, tenor; Alexandra Munn, piano; Norman Nelson, Steve Bryant, violin; Michael Bowie, viola; Derek Gomez, violoncello

Malcolm Forsyth, William H. Street, Artistic Directors

Tickets are available from the Department of Music: Adults \$5.00, Students & Seniors \$3.00. The program is subject to change without notice, please contact the Department of Music, 3-82 Fine Arts Building, 492-3263.

ENCOUNTERS 11

Sunday, March 18, 1990 at 8 pm

Convocation Hall, Arts Building, University of Alberta

Programme:

Garth Hobden

Triceratops

This electroacoustic work for brass trio and tape was written for, dedicated to and named after the group Triceratops. It is a sonic exploration of both traditional and extended instrumental techniques in which every component of the composition. including the tape accompaniment, is derived from the brass trio itself. Garth Hobden teaches electronic music composition in the Department of Music and is in great demand as a recording engineer and producer for a variety of musical projects.

Performers: Dawn Hage, trumpet; Kay McCallister, hom; Ken Read, trombone

Oskar Morowetz

Sonata for Trumpet and Piano

Oskar Morowetz was born in Czechoslovakia and moved to Canada in 1940 at the age of 23. Since that time he has established himself as one of Canada's leading and most frequently performed composers. Oskar Morowetz was Professor of Composition at the University of Toronto from 1958 until his retirement. He has been awarded Canada Council Senior Arts Fellowships three times for his contribution to Canadian Music. In 1983 the CBC paid tribute to him by Issuing an anthology of his music on seven records.

Performers: Fordyce Pier, trumpet; Janet Scott-Hoyt, piano

Malcolm Forsyth

The Dong with a Luminous Nose

Edward Lear's A Book of Nonsense (1846), from which the text for The Dong with a Luminous Nose is taken, was originally intended for the amusement of the children of friends. The Dong is a pathetic nonsense character trapped in the hopeless pursuit of unattainable bliss in a melodramatic scenario at times tragic and, at others, comic. Malcolm Forsyth, Professor of Music at the University of Alberta, was the recipient of a 1987 Juno Award for his compositions and was named Composer of the Year in 1989 by the Canadian Music Council. Performers: Harold Wiens, baritone; Michael Bowie, viola;

Janet Scott-Hoyt, piano

Johannes Brahms

Quintet for Clarinet and String Quartet, **Opus 115**

In 1890, with the completion of his String Quintet Op. 111, Brahms contemplated ending his career as a composer, but in the following year he heard and met the clarinettist Richard Mühlfeld. This friendship stimulated the composer to write a number of works featuring the clarinet, including the Quintet for Clarinet and String Quartet, Op. 115. This Quintet is remarkable for its emotional intensity and for the composer's ingenious treatment of the tone colours of the instruments.

Performers: Dennis Prime, clarinet; Norman Nelson, Steve Bryant, violin; Michael Bowie, viola; Derek Gomez, violoncello

Malcolm Forsyth, William H. Street, Artistic Directors

Tickets are available from the Department of Music: Adults \$5.00, Students & Seniors \$3.00. The program is subject to change without notice, please contact the Department of Music, 3-82 Fine Arts Building, 492-3263.



TREVOR BRANDENBURG, percussion

Monday, March 5, 1990 at 8 pm

Prelude from Suite No. 1 in G Major, BWV 1007 (c 1720) John Sebastian Bach (1685-1750)

French Suite for Percussion Solo (c 1962)

William Kraft (b 1930)

Allemande Courante Saraband Gigue

Selections from: *The Album for the Young*, Op. 39 (1878) Petr Ilyich Tchaikowsky
Sweet Dreams (1840-1893)
The Doll's Burial Transcribed by L H Stevens

Waltz

INTERMISSION

Fanfare Variations for Solo Timpani (c 1984)

Robert McCormick (b 1941)

Fantasy on Japanese Wood Prints, Op. 21 (1965)

Alan Hovhaness (b 1911)

Corey Hamm, piano
Bob Fenske, vibraharp
Scott Martin, bass drums, gong
Raj Nigam, timpani
Darren Salyn, glockenspiel



BRASS ENSEMBLE RECITAL

Tuesday, March 6, 1990 at 8 pm

Renaissance-Baroque Suite

Sibylla Tiburtina (The Prophetess of Tiburtina)

Orlando di Lasso (c 1532-1594) Arr. Joseph Iadone

"Dido's Lament" from Dido and Aeneas

Henry Purcell

(1659-1695)Trans. Donald Miller

"La Bavara" from <u>Musicali Melodie</u>, 1621

Giovanni Martino Cesare, I (late 16th century-early 17th century)

Ed. Glenn Smith

Quartet '61 for 4 Trombones (1961)

Malcolm Forsyth

I. Ostinato: Andantino

(b. 1936)

II. Adagio con moto

III. Vivace, alla Burlesca

Tenor trombones: Craig Brenan, Mike Kneesch,

Mike Kryvenchuk, Carolyn Yohemas

Bass trombone: Daryl Burghardt

Canzona a 4 voci

Fiorenzo Maschera

(16th c.)

Trans. R. Dishinger

Robert London, Murray Hunter, Trumpets:

Debra Spence, Stuart Woronecki

Divertimento

Alexander von Kreisler

Allegretto Andantino Allegro

Trumpets: Murray Hunter, Stuart Woronecki, Debra Spence

Sequali, Op. 64

Marius Flothuis

Divertimento No. 8, K. 213

Andante

Allegro Spiritoso

Wolfgang Amadeus Mozart arr. Howe

Horns: Chris Gongos, Kerri MacDonell, Jeff Nelsen, Craig Scott







CHRISTINE ENNS, flute

assisted by

ROGER ADMIRAL, piano

Wednesday, March 7, 1990 at 8 pm

Cameos, Op. 46a (1970)

Gerhard Wuensch (b. 1925)

Sonata H. 564 (Wq.133) in G Major (1786) Carl Philipp Emanuel Bach ("Hamburger") Allegretto - Rondo

(1714-1788)

Sequenza I (1958) For solo flute

Luciano Berio (b. 1929)

INTERMISSION

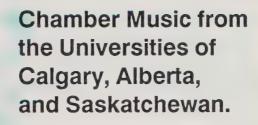
Nocturne et Allegro Scherzando (published in 1906)

Philippe Gaubert (1879 - 1941)

Sonata in D Major, Op. 94 (1943) Moderato Allegretto scherzando Andante Allegro con brio

Sergey Prokofiev (1891-1953)





Saturday, March 10, 1990 at 10:00 am

Convocation Hall, Arts Building University of Alberta

Program



PROGRAMME:

Presto from

Phi Woods

Three Improvisations for Saxophone Quartet

University of Calgary Saxophone Quartet Cynol Beyea, soprand Murray Sears, alto Mark Devong tenor Gerry Hebert, bartone

First Movement from Brass Outstet No. 1

Victor Ewaid

University of Alberta

Stuart Wioroneok, Patricia Dray trumpets: ueff Nelson, horn, Carolyn Yohemas, trompone. Pon Hustins, tuba.

Suite No. 1 for hom, tuba and piano

Alec Wilder

Maestoso
Pesante
In a jazz manner
Berceuse "or Caro": Andante
Alia caccia

University of Alberta

Ohris Gongos, horn, Krista Jean, tuba, Virginia Gale, piano

Music for Pieces of Wood

Steve Reign

University of Calgary

Brent van Duesen, Darby Anton-Warwick, Bruce Anderson, ian Brunskill

Suite

-err Tomasi

revereise Lerto Égeer cense Solivierne

University of Calgary

Scott Gilbert, Werne Klazek, Jan Hartley, Irumbets

Être ou nes pas être Monologue d'hamlet

Henr Tomasi

University of Alberta

Craiq Brahan, Carolyn Yonemas, Danyi Burghardt, tromoche: Krista Jean, tuba

Trois Pieces

saac Alberta

Chart D'Amour Berosuse L'Éle

University of Alberta

Rosamane Siever isporano saxophone: Jennifer Beare, ato saxophone: Shannon Boliphowski, tenor saxophone: Dan Baker, bantone saxophone

Suite for Winds, Brass and Percussion

Arsenic Giron

Dialogue Compline Omer

University of Saskarohewan Symphonic Wind Ensemble Marvin Boxrott, conclutor E Music

WIND BAND CONCERT

University of Calgary Wind Ensemble

Dr Glenn D Price, Conductor

University of Saskatchewan Wind Orchestra

Marvin Eckroth, Director

University of Alberta Symphonic Wind Ensemble

Dr Fordyce Pier, Director

Saturday, March 10, 1990 at 1:30 pm

Convocation Hall, Arts Building University of Alberta

Program



PROGRAMME:

University of Calgary Wind Ensemble Dr Glenn D Price. Conductor

Scherzo

Variations on Sweelinck/Ricker

Mein Junges Leben hat ein End

Homage to Machaut Nelson

Rejoicing in the Beauty of Peace Reed

University of Saskatchewan Wind Orchestra Marvin Eckroth, Director

Concertino Op. 28 (1940) for Marimba and Band

Vigorous Calm Lively

Mark Altman, soloist

Entry of the Gods Into Valhalla

Richard Wagner (1813-1883)

Paul Creston

(b. 1906)

Peace of Mind

of Mind Dana Wilson

Thinking

Remembering Feeling Being

University of Alberta Symphonic Wind Ensemble Dr Fordyce Pier, Director

Lincolnshire Posy (pub., 1940)

Percy Aldridge Grainger (1882-1961)

- 1. Lisbon
- 2. Horkson Grange
- 3. Rufford Park Poachers
- 4. The Brisk Young Sailor
- 5. Lord Melbourne
- 6. The Lost Lady Found

Omaggio (1987)

Michael Ball

- 1.. Burla
- 2. Barcarola

Variations sur un air du pays D'oc (c1968)

Louis Cahuzac

Dr Dennis Prime, clarinet soloist

Decoration Day (1912)

Charles Ives (1874-1954) Trans. J. Elkus E Music

SCOTT MARTIN, percussion

Monday, March 12, 1990 at 8 pm

Two Mexican Dances for Marimba (1977)

Gordon Stout

Concerto for Timpani and Orchestra (1983)

William Kraft

Allegretto; Allegro Slowly

Slowly

Corey Hamm, piano

INTERMISSION

Chariots Ballad (1986)

Yiu-Kwong Chung

(For Solo Marimba and Seven Percussionists)
The Chariots rattle, the horses neigh

A flood of blood, flowing over the frontier The ancient skull are spread under the sky

John McCormick, conductor
Trevor Bigam, Trevor Brandenburg, Bob Fenske, Raj Nigam,
Anand Pandarinath, Wendy Pollard and Darren Salyn, percussion

Sonata in B Minor for Marimba Alone, BWV 1003 (1720)

(Original: Sonata in A Minor for Violin Alone)

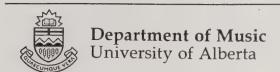
Grave Fugue

Andante

Allegro

Johann Sebastian Bach (1685-1750) Transcribed by Holly Hufford

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr Martin.







CLAIRE ECCLES, flute

assisted by

SYLVIA SHADICK-TAYLOR, piano

Tuesday, March 13, 1990 at 8 pm

Sonata for Flute and Piano (1956) Francis Jean Marcel Poulence

Allegro malinconico

Cantilena

Presto giocoso

Flute Concerto No. 1 in G Major,

K.313 (1778) Allegro maestoso

Adagio non troppo

Rondo

(1899-1963)

Wolfgang Amadeus Mozart

(1756-1791)

INTERMISSION

Serenade for Flute and Piano, Op. 35 (1945)

Howard Hanson

(1896-1981)

La merle noir (1951)

(For Flute and Piano)

Olivier Messiaen

(b. 1908)

Introduction and Variations on a Theme Franz Peter Schubert

Trockne Blumen, Op. 160 (1824)

(For Flute and Piano)

(1797-1828)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms Eccles.



CHRIS GONGOS, horn

assisted by

JANET SCOTT-HOYT, piano

Wednesday, March 14, 1990 at 8 pm

Le Rendez-vous de Chasse (1828)

Gioachino Rossini

Arranged for solo natural horn in E Flat by Herman Baumann

(1792-1868)

(b. 1908)

Sonata for Horn and Piano (1952-3)

Halsey Stevens

Allegro moderato Poco adagio

Allegro

Reverie, Op. 24 (1890)

Alexandre Glazunov

(1865-1936)

INTERMISSION

Mirrors (1978)

Malcolm Forsyth

(b. 1936)

Scott Martin, marimba

Horn Quintet, K 407 (1782)

Wolfgang Amadeus Mozart

(1756-1791)

Heather Neufeld-Bergen, violin Glenn Archibald, viola Michelle Moroz, viola Ronda Metszies, cello

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr Gongos.



ROBERT FENSKE, percussion

Monday, March 19, 1990 at 8 pm

Sonata for Timpani (c. 1971)

Mysteriously Jazz-like Fast John Beck

Suite for Marimba (1950)

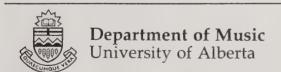
Mist
Rendezvous in Black
Esch S/ Sure
Bastonge Convoy

Alfred Fissinger

INTERMISSION

Suite for Solo Percussion (c. 1989)

Intrada Gavotte Ombres de la Nuit Rondo Michael Horvit





MARY CLARKE, viola

assisted by

GLADYS ODEGARD, piano

and

ALAN CLARKE, flute

Saturday, March 24, 1990 at 5 pm

Suite No. 2 in D Minor, BWV 1008 (1720)

Johann Sebastian Bach

(Originally for violoncello)

Prelude

Allemande

Courante

Sarabande

Minuet I

Minuet II

Gique

Cuenca (Rapsodia Para Flauta Y Viola) (1982)

(Rapsodie for Flute and Viola)

I Los Rascacielos Medievales (Allegro)

(Medieval Skyscrapers)

II Mangana (Andante)

(Old Fortress)

III Las Casas Colgadas (Allegro con Moto)

(The "Hanging" Houses)

IV La Plaza Major (Allegro)

(The Main Town Square)

Suite Hébraique (1951)

Rapsodie

Processional (Andante)

Affirmation (Maestoso)

Johann Sebastian Bach (1685-1750)

Trans. Milton Katims

Suen Reher (b.1913)

Ernest Bloch (1880-1959)

Program Notes

Suite No. 2 - J S Bach

The Suite No. 2 in D Minor by J S Bach is the second one by J S Bach written originally for the violoncello.

These Suites demonstrate Bach's intimate knowledge of the typical idioms and performing technique of the 'cello. They show his ability to bring into effective play dense counterpoint and refined harmony coupled with distinctive rhythms.

Suite Hébraique - Ernest Bloch

The Suite Hébraique written in 1951 by the Swiss-American composer Ernest Bloch, was one of the *Cinq Pièces Hébraiques* written for viola and piano. In these highly emotional pieces, Bloch portrays idioms of quasi-Hebrew character using perfect and augmented intervals of fourths and fifths. The Suite Hébraique was scored for orchestra and viola by the composer in 1953.

Cuenca: Rapsodia - Suen Reher

Cuenca is the name of a small Spanish town located one hundred and thirty miles east of Madrid. Suen Reher, an American composer and violist, was struck by the unusual beauty of this town on one of his visits to Spain. He wrote the Rapsodia for Flute and Viola, describing various sectors of the town and its peculiar geographic set up.



JANIS LINDBERG, clarinet

assisted by

SYLVIA SHADICK-TAYLOR, piano

Sunday, March 25, 1990 at 3 pm

Sonata in F Minor, Op. 120, No. 1 (1894)

Allegro appassionato Andante un poco adagio Allegretto grazioso Vivace

3 Miniatury (1959)

(For Clarinet and Piano)

Allegro

Andante cantabile
Allegro ma non troppo

Dance Preludes (1954)

Allegro molto
Andantino
Allegro giocoso
Andante
Allegro molto

Johannes Brahms (1833-1897)

Krzysztof Penderecki

(b. 1933)

Witold Lutoslawski

(b. 1913)

INTERMISSION

Capriccio (1946)

(For Unaccompanied Clarinet in A)

Clarinet Concerto, K. 622 (1791)

Allegro Adagio

Rondo: Allegro

Heinrich Sutermeister

(b. 1910)

Wolfgang Amadeus Mozart

(1756-1791)

Revised by Reginald Kell

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Miss Lindberg.



PAUL POLUSHIN, double bass

assisted by

COREY HAMM, piano

Monday, March 26, 1990 at 5 pm

Sonata in G Minor (1720)

Largo

Allegro con spirito

Adagio Vivace Henry Eccles (1675-1735)

Prelude et Allegro (1953)

Allegro et Finale

Eugene Bozza (b. 1905)

Sonata in G Minor (c. 1720)

Adagio

Allegro

Adagio

Allegro

George Frederic Handel (1685-1759)

INTERMISSION

Vocalise, Op. 34, No. 14 (1915)

Serge Rachmaninoff (1873-1943)

Duetto for Viola and Double Bass (1767)

Allegro moderato

Adagio

Minuet and Trio

Theme and Variations

Michael Bowie (Faculty), viola

Buffo Set (1969)

Allegro ritmico

Andante

Allegro deciso

Allegro giusto

Armand Russell

Karl Ditters

(1739-1799)





GLENN ARCHIBALD, viola

and

MICHAEL ROSE, piano

Monday, March 26, 1990 at 8 pm

Concertpiece (c. 1906)

Georges Enesco (1881-1955)

Sonate, Op. 11, No. 4 (1922)

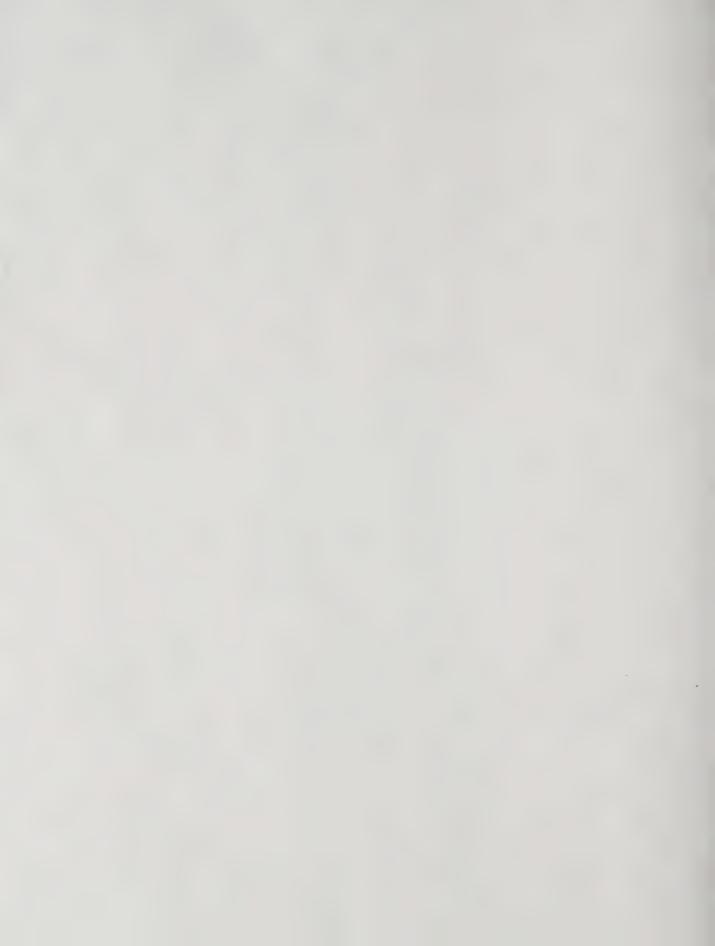
Fantasie -Thema mit Variationen -Finale (mit Variationen) Paul Hindemith (1895-1963)

String Quartet in C, No. 1, Op. 49 (1938)

Moderato Moderato Allegro molto Allegro Dmitri Shostakovich (1906-1975)

Anne McDougall, violin Heather Neufeld-Bergen, violin Karen McClellan, cello







Opera

OPERA SCENES

Director - Alan Ord Music Director - Grant Hurst

Wednesday, March 28, 1990 8:00 pm

Convocation Hall, Arts Building University of Alberta

PROGRAM

From Act III of Werther

Jules Massenet (1842-1912)

Charlotte - Barbara McKinley Sophie - Janet Tonin

From Act I of The Magic Flute

Wolfgang Amadeus Mozart (1756-1791)

Tamino - Jack Murray
Papageno - James Hendricksen
Three Ladies - Anne Marie Hoover
- Elizabeth Cassidy
- Ann Marie Neudorf

From the Prologue of The Coronation of Poppea

Claudio Monteverdi (1567-11643)

Fortune - Carmen Vale Virtue - Denise Bennett Love - Janet Tonin

From Act I of The Ballade of the Baby Doe

Douglas Moore (1893-1969)

Augusta - Sandee Schaddock Four Friends - Mary Ann Cunningham

- So Ling Tam

- Barbara McKinley

- Ann Marie Neudorf

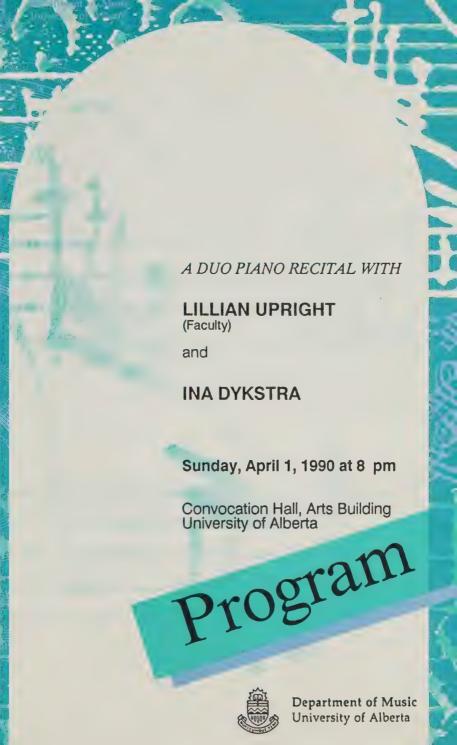
From Act II of The Barber of Seville

Giacomo Puccini (1858-1924)

Figaro - Robert Mast Rosina - Janet Tonin

Production Staff:

Alan Ord - Director Grant Hurst - Music Director Darlene Schubert - Stage Manager Michael Clark - Assistant Stage Manager E Music





PROGRAM

Capriccio (1975)

Michael C Baker (b. 1941)

Andante and Variations in B-flat. Op. 46 (1843)

Robert Schumann (1810 - 1856)

Sonata in D, K. 448 (1781) Wolfgang Amadeus Mozart Allegro con spirito Andante Allegro molto

(1756-1791)

INTERMISSION

Scaramouche (1937)

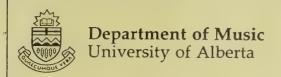
Modéré Brazileira Darius Milhaud (1892 - 1974)

Five Waltzes from Op. 39 (1865)

Johannes Brahms (Originally for piano duet; arranged for two pianos by the composer) (1833-1897)

Fantasia in F Minor, Op. 103, D. 940 (1828) Franz Schubert (1797-1828)

E Music



CHAMBER MUSIC CONCERT

Tuesday, April 3, 1990 at 8 pm

An die Nachtigall (Hölty), Op. 46, No. 4

Geheimnis (Candidus), Op. 71, No. 3 Nixe Binsefuss (Möricke)

Verschwiegene Liebe (Eichendorff)

Die Spinnerin (Rückert)

Sally McIntosh, soprano Helen Hong, pianist

Mad Maid's Song

Sally McIntosh, soprano Liane Gayler, flutist Helen Hong, pianist

Andante et scherzo

1. Andante

2. Scherzo

Johannes Brahms

(1833-1897)

Hugo Wolf (1860-1903)

David Diamond (b. 1915)

Eugène Bozza (b. 1905)

Rosemarie Siever, soprano saxophone Jennifer Beare, alto saxophone Shannon Bolichowski, tenor saxophone Dan Baker, baritone saxophone

Morgen (Mackay), Op. 27, No. 4 Ständchen (von Schack), Op. 17, No. 2 From *Canto a Sevilla* (Romàn) Semana Santa

Anne Marie Hoover, soprano Pamela Grobben, pianist

Richard Strauss (1864-1949) Joaquin Turina (1882-1949)

INTERMISSION

Trois Pièces

Arr. for Saxophone quartet ca. 1922 by M Mule

Isaac Albeniz (1860-1909)

- 1. Berceuse
- 2. Chant D'Amour

Michael Spindloe, soprano saxophone Darcy Kolada, alto saxophone Dana Parkson, tenor saxophone Scott Lebsack, baritone saxophone

Sonata for Flute and Piano

Allegro malinconico

Cantilena

Presto giocoso

Francis Poulenc (1899-1963)

Liane Gayler, flutist Helen Hong, pianist

Trio No. 7 in E-flat Major, KV 498 (1786)

Allegretto (Third Movement)

Jei Yin, clarinet Mary Clarke, viola Gladys Odegard, piano Wolfgang Amadeus Mozart (1756-1791)

String Quartet No. 13 in B-flat Major, Op. 130 (1825) Adagio, man non troppo - Allegro

Jennifer Bustin, first violin John Radosh, second violin Glenn Archibald, viola John Cockell, cello Ludwig van Beethoven (1770-1826)



CHAMBER MUSIC CONCERT

Wednesday, April 4, 1990 at 8 pm

Plagal Alterations for Timpani and Percussion (1981)

Robert Fenske, timpani

Trevor Brandenburg, percussion

Wooden Music (1982)

Scott Martin and Darren Salyn, marimba

Wie Melodien zieht es mir (Groth), Op. 105, No. 1

Alte Liebe (Candidus), Op. 72, No. 1

Rêve d'Amour (Hugo)

En sourdine (Verlaine), Op. 58, No. 2

Automne (Silvestre), Op. 18, No. 3

Elizabeth Sommer, mezzo-soprano Pamela Grobben, pianist

Four Songs, Op. 2

Erwartung (Dehmel)

Schenk mir deinen goldenen Kamm (Dehmel)

Erhebung (Dehmel)

Waldsonne (Schlaf)

Barbara McKinley, mezzo-soprano

Mini Mathew, pianist

Sextour (1932-1939)

Allegro vivace

Francis Poulenc

Marshall Griffith

Rich O'Meara

(1833-1897)

(1845-1924)

(1874-1951)

Gabriel Fauré

Johannes Brahms

Arnold Schönberg

(1899-1963)

Christine Enns, flute Christopher Gongos, French horn Janis Lindberg, clarinet Suzanne Nelsen*, bassoon Christine Wilson, oboe Virginia Gale, piano

INTERMISSION





GLEN SEGGER, organ

Thursday, April 5, 1990 at 8 pm

Praeludium in E Minor

Nicolaus Bruhns

(1665-1697)

Sonata No. 2 in C Minor, BWV 526 (c. 1727) Johann Sebastian Bach

(1685-1750)

Largo Allegro

American Folk-Hymn Settings for Organ (1986)

Jean Langlais (b. 1907)

How Firm a Foundation

Battle Hymn of the Republic

INTERMISSION

Concerto in A Minor, BWV 593 (c. 1708-1717) Johann Sebastian Bach

(From Vivaldi)

Allegro

Adagio (Larghetto e spiritoso)

Allegro

Suite du Deuxième Ton (c. 1710)

Louis-Nicolas Clérambault

(1676-1749)

Plein Jeu Duo

Trio

Basse de Cromorne

Caprice sur les Grands Jeux

Introduction and Passacaglia in D Minor (1899)

Max Reger

(1873-1916)

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Mr Segger



TWO PIANO RECITAL

Sunday, April 8, 1990 at 8 pm

Sonata for Two Pianos in D Major, K448 (1781)

Wolfgang Amadeus Mozart

(1756-1791)

I Allegro con spirito

II Andante
III Molto Allegro

Jenny Kao Patricia Briskie

Petite Suite (1886-1889)

Claude Debussy (1862-1918)

I En bateau

Il Cortège

III Menuet

IV Ballet

Adela Wedler Erin Weisenburger

Concertino in A Minor, Op. 94 (1953)

Dmitri Shostakovich

(1906-1975)

Fiona McCormack Doris Kung

INTERMISSION

Capriccio (d'aprés le Bal Masqué) (1952)

Francis Poulenc

(1899-1963)

Jody Hertlein Wendy Czajkowsky

Danses Andalouses (1921)

II Sentimento

Manuel Infante

(1883-1958)

Roger Admiral Peter d'Haene

Scaramouche (1939)

1 Vif

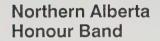
Il Modéré

III Brazileira

Darius Milhaud

(1892-1974)

Gladys Odegard Scott Godin



and

University of Alberta Symphonic Wind Ensemble

Fordyce Pier, Director

Saturday, April 7, 1990

7:00 p.m.

Convocation Hall Arts Building

Program



Programme

Symphonic Wind Ensemble

Omaggio (1987)

Michael Ball

- 1. Burla
- 2. Barcarola
- 3. Palio

Lincolnshire Posy

(pub. 1940)

- 1. Lisbon
- 2. Horkstow Grange
- 3. Rufford Park Poachers
- 4. The Brisk Young Sailor
- 5. Lord Melbourne
- 6. The Lost Lady Found

Percy Aldridge Grainger (1882-1961)

Intermission

Northern Alberta Honour Band

Music will be selected from the following:

Allerseelen

Richard Strauss

(1864-1949)

Sea Songs (1924)

Ralph Vaughan Williams

(1872-1958)

Rhapsodic Episode (1971)

Charles Carter

(b.1926)

Epinicion (1975)

John Paulson

Suite of Old American Dances (1950)

Robert Russell Bennett

Northern Alberta Honour Band - 1990

Flute

Christa Strohschein -Edmonton Tamara-Lynn Rivers -Edmonton Melanie Craigen -Lamont Janine Mackay -Lamont Kim Cochrane -St. Albert Lisa Paquette -Alix Julie Chartrand -Devon Ginger May -Devon

Piccolo

Naomi Querengesser - Edmonton

Oboe

Kathleen Murphy -Edmonton Heather Cunningham -Drayton Valley

Eb Clarinet

Curtis Bain -Edmonton

Clarinet

Tina Collins -Edmonton
Tara Andrews -Lamont
Tracy Rowe -Red Deer
Karen Vandervaart -Red Deer
Leanne Paquette -Mirror
Jeff Campbell -Ardrossan
Tammy Zuchotzki -High Prairie
Michelle LaBossiere -Drayton Valley
Miranda Kent -Onoway
Monica Peters -Devon
Tracy Krushell -Westlock

Bass Clarinet

Natalie Meggison -Red Deer Heather Quinn -Edmonton

Bassoon

Shelley Cumming -Ardrossan Jackie Opgenorth -Edmonton

Alto Saxophone

Brad Walkhouse -Edmonton Jason Jong -High Prairie Genesee Hanson -Ft. McMurray David Hoyle -Edmonton

Tenor Saxophone

Greg Amundson -Devon Collin Nelson -Manning

Baritone Saxophone

Danny Wiart - Edmonton Kathleen Sipos - Lamont

Trumpet

Jonathan Mackay -Lamont
James Allan -High Prairie
Darrell Caudron -High Prairie
Maria Papathanasiou -Onoway
Darell Gauthier -Ft. McMurray
Tim Elson -Ft. McMurray
Belinda Foster -High Prairie
Ken Dack -Edmonton

French Horn

Manjula Mathew - Edmonton Steven Hunter - Athabasca

Trombone

David Pearson -Edmonton Cheryl Gudim -High Prairie Allan Cox -High Prairie Keri Neudorf -Devon

Baritone

Roeland Denooy -Ardrossan Janice Willier -High Prairie Sherry Godin -Ft. McMurray

Tuba

Chester McNaughton -Onoway Brock Campbell -Edmonton Shelagh Wagar -Sherwood Park

Percussion

Erica Carlson -High Prairie Lynn Tessari -Edmonton Deenu Patel -Westlock Danny Dodds -Ft. McMurray

Symphonic Wind Ensemble Membership 1989/90

Fordyce Pier. Director

Piccolo Liane Gayler

Flute Christine Enns Claire Eccles Karen Theuser

Oboe Christine Wilson Sharie Rathwell

Bassoon Heather McMillan Susanne Smith

E^b Clarinet Karen Noel-Bentley

B^b Clarinet
Janis Lindberg
Mien Jou
Jei Yin
Brian Demuynck
Barbara McTavish
Donald Lee (contra-bass)
Tammy Jo Mortensen (alto)

Bass Clarinet Jacquie Cumming

Alto Saxophone Rosemarie Siever (soprano) Dan Baker Dana Parkson

Tenor Saxophone Charles Stolte

Baritone Saxophone Michael Spindloe

Cornet Murray Hunter Jeff Harris Patricia Dray Trumpet
Debra Spence
Stuart Woronecki

Horn Chris Gongos Jeff Nelsen Craig Scott Kerri McDonnell Elaine Stepa

Trombone Craig Brenan Carolyn Yohemas Winston Pei (Bass)

Baritone Allan Chapman

Tuba Krista Jean Treena Leepart

Percussion Scott Martin Robert Fenske Raj Nigam Darren Salyn Trevor Brandenburg Brad Clarke

Bass Paul Polushin

Stage Manager Daryl Burghardt

Publicity
Janis Lindberg

Tickets
Susanne Smith

Social Convenor Christine Wilson

TRICIA EDWARDS, organ

Sunday, April 8, 1990 at 3 pm

Praeludium in A Minor, BWV 153

Dietrich Buxtehude (c. 1637-1707)

Livre d'orgue, Book I (1981)
Prologue sur les Grands-Jeux
Agilité
Transition
Perspective du Mi en quatuor
Fanfares

Bengt Hambraeus (b. 1928)

Schmücke dich, o liebe Seele, BWV 654 Johann Sebastian Bach (Soul, adorn thyself with gladness) (1685-1750)
Komm, Gott Schöpfer, Heiliger Geist, BWV 667
(Come, Holy Ghost, Creator Blest)

Apparatus musico-organisticus (1690) Toccata Sexta in F Major Georg Muffat (1653-1704)

Prelude and Fugue in C Minor, Op. 37 (1837) Felix Mendelssohn (1809-1847)





SALLY McINTOSH, soprano

and

JEREMY SPURGEON, piano

Wednesday, April 11, 1990 at 8 pm

Lord, What is Man?

Henry Purcell (1659-1695)

Salve Regina

Giovanni Battista Pergolesi (1710-1736)

On this Island

- 1. Let the florid music praise
- 2. Now the leaves are falling fast
- 3. Seascape
- 4. Nocturne
- 5. As it is Plenty

Benjamin Britten (1913-1976)

INTERMISSION



Au bord de l'eau Clair de lune Les Roses d'Ispahan Mandoline

Gabriel Fauré (1845-1924)

Mausfallen sprüchlein Gesang Weylas Storchenbotschaft Hugo Wolf (1860-1903)

Bread and Cherries
Young Venevil

Ivor Gurney (1890-1937) Frederick Delius (1862-1934) Ivor Gurney

The Cloths of Heaven

arr. Patuffa Kennedy-Fraser

The Road to the Isles

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms McIntosh.

Reception to follow in the Old Arts Lounge.



JENNIFER BUSTIN, violin

and

ROGER ADMIRAL, piano

Thursday, April 12, 1990 at 5 pm

The Meditation from the opera *Thaïs* (1894)

Jules Massenet (1842-1912)

Sonata in A Major for Violin and Piano (1886)

Allegretto ben moderato

Allegro

Recitativo - Fantasia Allegretto poco mosso César Franck (1822-1890)

Sonata in D Major for Violin and Piano,

Opus 94a (1944)

Moderato

Scherzo

Andante

Allegro con brio

Sergei Prokofieff (1891-1953)



CHRISTINE WILSON, oboe

assisted by

SYLVIA SHADICK-TAYLOR, piano

Thursday, April 12, 1990 at 8 pm

Two Fantasy Pieces, Op. 2 (1889)

Carl Nielsen

I. Romanze

(1865-1931)

II. Humoresque

Benjamin Britten

Six Metamorphoses after Ovid (1951) (for unaccompanied oboe)

(1913-1976)

Gordon Jacob

Sonatina (1963)

Adagio

Allegro giocoso

Lento alla Sarabande Allegro molto vivace

(1895-1984)

INTERMISSION

Concerto in C Major (c.1800)

Allegro Spirituoso

Andante

Rondo: Allegretto

Joseph Haydn (1732-1809)





CHARLENE LEHR BROWN, soprano

assisted by

LORETTA DUECK, piano

Saturday, April 21, 1990 at 5 pm

Motette K. 165

Exsultate, jubilate (1773)

Allegro Recit. Larghetto

Allegro non troppo

Strauss Lieder

Morgen, Op. 27, No. 4 (1894) Standchen, Op. 17, No 2 (1885-7) Nacht, Op. 10, No. 3 (1885)

Allerseelen, Op. 10, No. 10 (1885) Ich Schwebe, Op. 48, No. 2 (1900)

Wolfgang Amadeus Mozart (1756-1791)

> Richard Strauss (1864-1949)

INTERMISSION

Airs Chantés (1927-8)

Air Romantique Air Champette

Air Grave Air Vif

Moore's Irish Melodies (1960)

No. 3 How sweet the Answer (The wren)
No. 1 Avenging and Bright (Crooghan venee)
No. 5 At the mid hour of night (Molly my dear)

Canadian Art Song

The Lake Isle of Inisfree

Night (1951)

A Blackbird Suddenly (1949)

Francis Poulenc

(1899-1963)

Benjamin Britten (1913-1976)

Heally Willan

(1880 - 1968)Alan Thompson

(b. 1901) Dorothy Cadzow

(b. 1916)







GLADYS ODEGARD, piano

Friday, April 27, 1990 at 5 pm

Sonata (1905)

I The Pressentiment

II The Death

Leos Janácek (1854-1928)

Robert Schumann

(1810-1856)

Scenes from Childhood, Op. 15 (1838)

About Strange Lands and People

Curious Story Blindman's Buff Pleading Child

Perfectly Contented Important Event

Reverie

At the Fireside

Ride on a Stickhorse Almost too Serious

Frightening

Child Falling Asleep

The Poet Speaks

13 Variations on a Hungarian Song, Op. 21, No. 2 Johannes Brahms

(1833-1997)

INTERMISSION

Sonata in D Major, KV 311 (1777)

I Allegro con spirito

Il Andante con espressione

III Rondo allegro

Wolfgang Amadeus Mozart (1756-1791)

Scaramouche for Two Pianos, Op. 165b (1937)

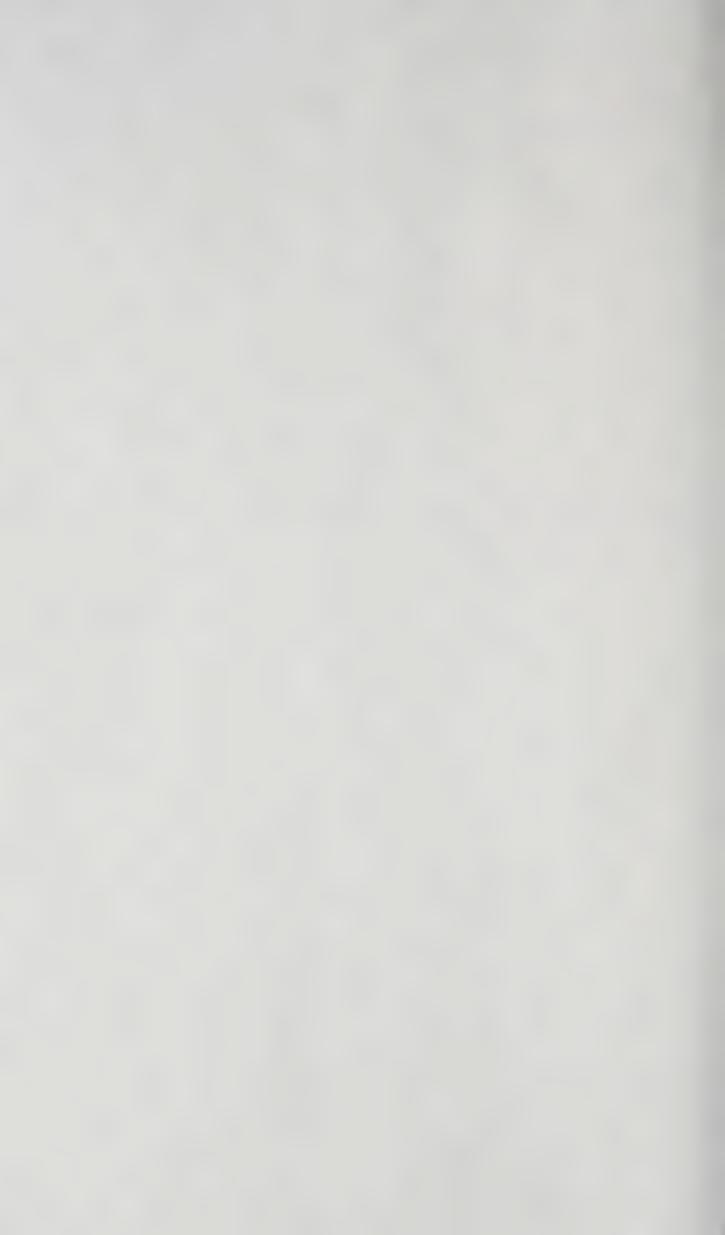
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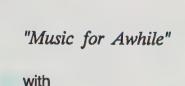
Il Modéré

III Brazileira

Scott Godin

Darius Milhaud (1892-1974)





ALEXANDRA MUNN, pianist DIANE NELSEN, soprano WILLIAM H STREET, saxophonist

Sunday, April 29, 1990 at 3 pm

Convocation Hall, Arts Building University of Alberta

Program



Department of Music University of Alberta

PROGRAM

From Lieder ohne Worte (Songs without Words)
Op. 19 (publ. 1832) No. 1 Andante con moto

Felix Mendelssohn (1809-1847)

No. 2 Andante espressivo No. 3 Molto allegro e vivace

No. 4 Moderato

No. 5 Presto agitato No. 6 Andante sostenuto

*Op. 62, No. 3 (1843) Andante maestoso

Op. 38, No. 6 (1837) Andante con moto Op. 102, No. 3 (posthumous) Presto

I Never Saw Another Butterfly (1966)
Song Cycle for Soprano voice, Alto Saxophone and Piano

Ellwood Derr (b. 1932)

On the poems by children who were incarcerated in the Nazl ghetto for Jews in Terezín, Czechoslovakia (1942-1944) and who died in Auschwitz before the end of October, 1944.

Prologue: Terezín (Theresienstadt)

The Butterfly The Old Man

Fear

The Garden

INTERMISSION

^{*}Ochestrated by Moscheles and played at the funeral of each of Mendelssohn, John F Kennedy and Sir Winston Churchill.

Preludes Op. 23 (1903-4)

No. 3, Tempo di minuetto

No. 4, Andante cantabile

No. 6, Andante

Preludes Op. 32 (1910), No. 10, Lento

No. 5, Moderato

Serge Rachmaninoff (1873-1943)

Frühlingsglaube (Uhland), Op. 20, No. 2 Nacht und Traüme (Collin), Op. 43, No. 2 Gretchen am Spinnrade (Goethe), Op. 2 Helmliches Liebe (Klenke), Op. 106, No. 1 Rastlose Liebe (Goethe), Op. 5, No. 1

Franz Schubert (1797-1828)

TEXTS AND TRANSLATIONS

POEMS

I Never Saw Another Butterfly

Prologue: Terezín by Hanus Hachenburg (1930-1944)

Terezín, that bit of filth in dirty walls.

And all around barbed wire, and thirty thousand souls who sleep,

Who once will wake and once will see their own blood spilled.

I was once a little child, three years ago.

That child who longed for other worlds.

But now I am no more a child for I have learned to hate.

I am a grown-up person now, I have known fear.

But anyway, I still believe I only sleep today, that I'll wake up

A child again, and start to laugh and play.

Somewhere, far away out there, childhood sweetly sleeps,

along that path among the trees,

there o'er that house which was once my pride and joy.

There my mother gave me birth into this world

So I could weep.

The Butterfly by Pavel Friedmann (1921-1944)

A butterfly,
The last, the very last,
So richly, brightly, dazzlingly yellow.
As if the sun's tears would sing against a white stone.....
Such, such a yellow is carried lightly 'way up high.
It went away, I'm sure, for it wished to kiss the world goodbye.....
For seven weeks I've lived in here, penned up inside this ghetto
But I have found my people here.
The dandelions have befriended me
And the white chestnut candles in the court.
Only I never saw another butterfly.
That butterfly was the last one.

The Old Man by Koleba*

In Terezín in the so-called park
A queer old grandad sits somewhere, there,
In the so-called park.
He wears a beard down to his lap
And on his head, a little cap.
In Terrezín in the so-called park.
Hard crusts he crumbles in his gums.
He's only got one single tooth.
My poor old man with working gums.
There's no soft roll or lentil soup
For you, my poor old grey beard.

Butterflies don't live here, in the ghetto.

^{*}An anachronym for Miroslav Kosek (1931-1944), Manus Loewy (1931-1944) and Bachner (dates unknown)

Fear by Eva Picková (1929-1943)

Today the ghetto knows a different fear,
Close in its grip... Death wields an icy sythe.
An evil sickness spreads a terror in its wake,
The victims its shadow weep, weep, weep and writhe.
Today a father's heartbeat tells his fright.
And mothers bend their heads in their hands.
Now children choke and die with typhus here.....
No, no, oh God, we want to live!
Not watch our numbers melt away.
We want to have a better world.
We want to work. We must not die!

The Garden by František Bass (1930-1944)

A little garden, fragrant and full of roses.
The path is narrow and a little boy walks along it.
A little boy, a sweet boy, like that growing blossom.
But when that blossom comes to bloom,
The little boy will be no more.

Frühlingsglaube - Faith in Spring

The mild breezes are awake, They rustle and stir by day and night, They are at work everywhere; O fresh scent, o new sound! Now, poor heart, be not afraid, Now everything must change.

The world grows lovelier every day, One cannot tell what yet may happen; The flowering will not end; The farthest deepest valley blooms, Now, poor heart, forget your pain! Now everything must change.

Nacht und Traüme - Night and Dreams

Holy Night, thou art descending.
Dreams too, are floating downward,
Like thy moonlight through the space,
Through the quiet hearts of men.

They behold it with joy, And call aloud when the day breaks: Return again, Holy Night, Sweet dreams, return again!

Gretchen am Spinnrade - Gretchen at the Spinning Wheel

My peace is gone, my heart is heavy, I can never find peace, never again. In his absence, I feel as if dead, And the whole world is turned to gall.

My poor head is distracted, My poor mind is shattered, My peace is gone, my heart is heavy, I can never find peace, never again.

For him alone I look out of the window, For him alone I go out of the house. His lofty carriage, his noble form, The smile of his lips, the power in his glance.

And the magic flow of his speech, The clasp of his hand, and oh! his kiss! My peace is gone, my heart is heavy, I can never find peace, never again.

My bosom yearns towards him, Oh, might I grasp and hold him! And kiss him all I could, And on his kisses I would pass away!

Heimliches Lieben - Clandestine Love (Klenke)

O, when your lips touch mine. My soul is carried away in rapture. Deep down I feel a nameless trembling And my bosom heaves. My eyes are aflame, a glow spreads o'er my cheeks, My heart beats with an unknown desire. My spirit is lost, intoxicated by stammering lips. And can hardly compose itself. In such an hour my life hangs upon Your sweet soft rosy mouth. I am almost lost. Enclosed as I am by your dear arms. Ah me, that my soul cannot even so Escape wholly from itself to glow in yours! That our lips, which burn with passion Must nevertheless part. That my being cannot dissolve in kisses. When joined so closely to your mouth, And to your heart that never dares to beat aloud for me!

Rastlose Liebe - Restless Love (Goethe)

Breasting the snow, The rain and the wind, In steaming gorges, Through haze mists, Ever onward, ever onward, Without pause or rest. What then? Shall I flee? Take to the forests? All, all would be in vain Crown of existence, Bliss without rest Art thou, o love!

I would rather struggle My way through sorrows Than bear so much Joy in life. All that yearning From heart to heart... Oh, how it engenders Its own suffering! E Music

PATRICIA BRISKIE, piano

Tuesday, May 1, 1990 at 5 pm

Sonata No. 17 in D Minor, Op. 31/2 ("Tempest") (1802)

Ludwig van Beethoven (1770-1827)

Largo - Allegro Adagio

Allegretto

Rhapsody in G Minor, Op. 79 (1879) Intermezzo in E-flat Minor, Op. 118, No. 6 (1892)

Johannes Brahms (1833-1897)

Sonatine (1903-1905)

Modéré

Mouv^I de Menuet

Animé

Maurice Ravel (1875-1937)

INTERMISSION

Sonata for Two Pianos in D Major, Wolfgang Amadeus Mozart K 448 (1781)

(1756-1791)

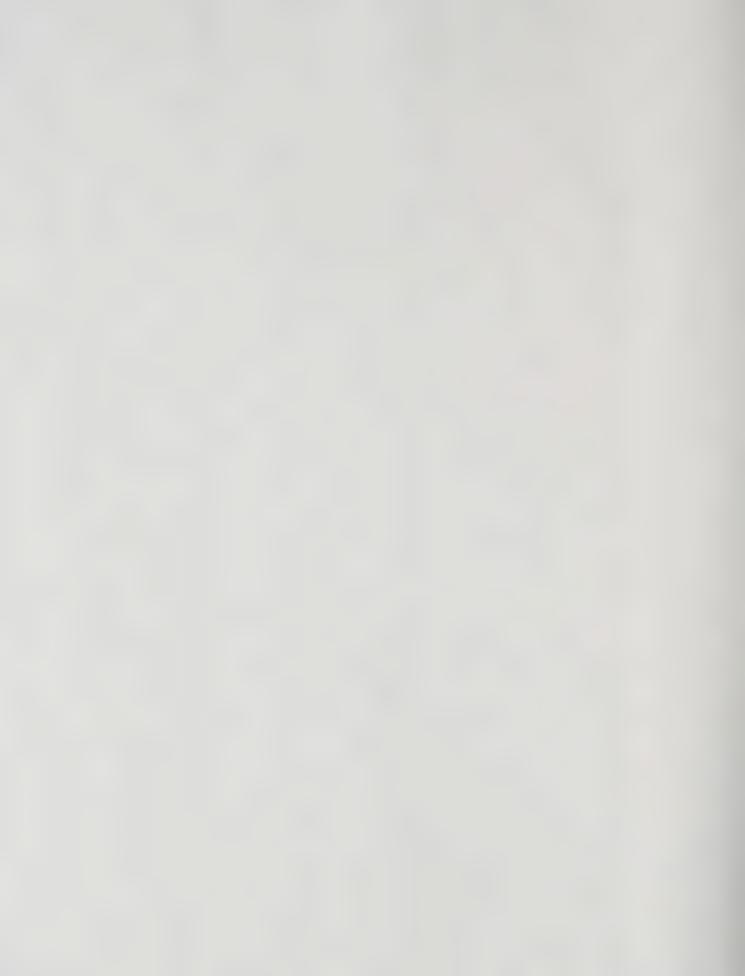
I Allegro

II Andante

III Molto allegro

Jenny Kao, piano







HELEN HONG, piano

Saturday, May 12, 1990 at 8 pm

Prelude and Fugue in C-Sharp Minor from Johann Sebastian Bach The Well Tempered Clavier, Book I, BWV 849 (1722) (1685-1750)

Sonata in E-Flat Major, Hob. XVI/52 (1794)

Joseph Haydn (1732-1809)

Allegro Adagio

Finale: Presto

Tres Piezas para Piano (1940)

Alberto Ginastera (1916-1983)

I Cuyana Il Norteña

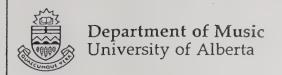
III Criolla

INTERMISSION

Kreisleriana, Op. 16 (1838)

Robert Schumann (1810-1856)





CARMEN DESCHÊNES-VALE - Soprano

With GRANT HURST - Pianist

JUNE 28, 1990 8:00 p.m.

If Music Be The Food of Love (first version) (1692) Henry Purcell Music For A While - from: Oedipus (1692) (ca.1659-1695) Sweeter Than Roses - from: Pausanias (1695)

Fêtes Galantes (first series) (1891) Claude Debussy
1. En Sourdine (1862-1918)

2. Fantoches

3. Clair de Lune

Je Veux Vivre - from: Romeo and Juliette (1867) Charles Gounod (1818 - 1893)

INTERMISSION

Allerseelen, Op.10, No.8 (1885) Richard Strauss
Breit' über mein Haupt, Op.19, No.2 (1885-8) (1864-1949)
Zueignung, Op.10, No.1 (1885)

Wiegenlied, Op.41a, No.1 (1899) Cäcilie, Op.27, No.2 (1894)

Love's Philosophy, Op.3, No.1 (1905)

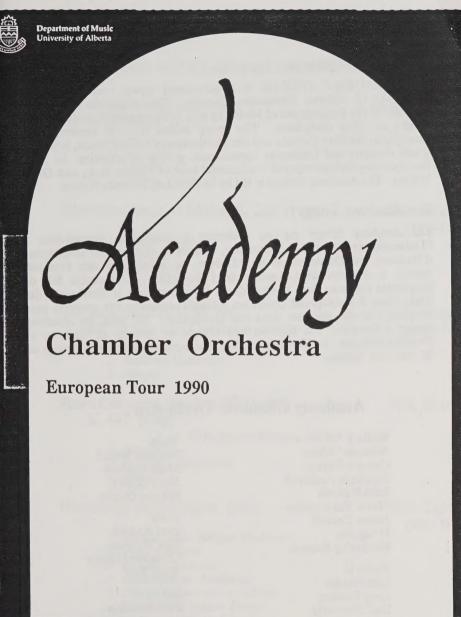
Weep You No More Op.12 No.1 (1908)

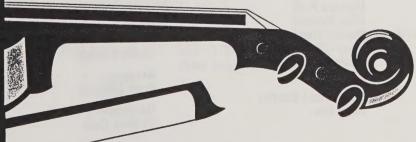
Damask Roses Op.12 No.3 (1908)

To Daisies, Op.8, No.3 (1906)

Dream Valley, Op.20, No.1 (1917)







The Academy Strings

THE ACADEMY STRINGS is a permanent string ensemble at the University of Alberta, Edmonton, Canada. This ensemble consists of students of the Department of Music, as well as string players majoring in a variety of other disciplines. The group makes frequent concert tours throughout Western Canada and the Northwestern United States, including youth concerts and University appearances among its activities. In 1988, the Academy Strings enjoyed a successful tour of France, Italy, and Great Britain. The Academy Strings is led by its Director, Norman Nelson.

Les Academy Strings

Les Academy Strings est un orchestre à cordes en permanence à l'Université de l'Alberta, à Edmonton, Canada. Cet ensemble se compose d'étudiants du Département de Musique, de même que des étudiants inscrits à d'autres départements de l'Université. L'ensemble fait de fréquentes tournées dans le Canada de l'Ouest et dans le Nord-ouest des États-Unis; il y comprend parmi ses activités musicales des concerts pour les jeunes et des concerts dans des Universités. En 1988, les Academy Strings a complété une tournée très réussie en France, en Italie et en Grande-Bretagne. Le directeur et chef d'orchestre des Academy Strings est M. Norman Nelson.

Academy Chamber Orchestra

Violin I Norman Nelson Carolyn Krause Elizabeth Ambrock John Radosh Maria Yakymyshyn James Cockell Hsing Jou Kimberley Bertsch

Violin II
Lois Harder
Greg Bowker
Don Zurowski
Barbara Ruff
Blair Neufeld
Natalie Ozipko
Betty Chen
Laura Grantham

Clarinet Karen Noel-Bentley Mien Jou Viola Michele Moroz Moni Mathew Mary Clarke Marnie Ozipko

Cello
Paul Radosh
Lisa Wagner
Christine Hanson
Yene Yoo

Bass Paul Polushin James Mallett

Horn Christopher Gongos Elaine Massey

Bassoon Peter Douglas

Harpsichord Virginia Gale

Programme will be selected from the following:

Divertimento Opus 2, No. 5 in D Major (1766)

Joseph Haydn (1732-1809)

- 1. Presto
- 2. Menuetto I
- 3. Menuetto II
- 4. Finale Presto

Divertimento in D Major, K. 205 (1773)

WA Mozart (1756-1791)

- 1. Largo Allegro
- 2. Menuetto I
- 3. Menuetto II
- 4. Finale Presto

Sinfonia No. 3 in G Major for Strings and Continuo (1729) Antonio Vivaldi (1678-1741)

- 1. Allegro
- 2. Andante Moderato
- 3. Allegro

Horn Concerto No. 3 in E^b Major, K. 447 (1783)

WA Mozart

- Christopher Gongos, soloist
- 1. Allegro
- 2. Romanze Larghetto
- 3. Allegro

Romanian Folk-Dances (1922)

Béla Bartók (1881-1945)

- 1. Joc Cu Bata Allegro Moderato
- 2. Braul Allegro
- 3. Pe Loc Andante
- 4. Buciumeana Moderato
- 5. Poarga Romaneasca Allegro Maruntel - L'istesso Tempo Maruntel - Allegro Vivace

Concerto in Bb Major, for Bassoon and Strings, P.V. 382 (1729)

Antonio Vivaldi

- Peter Douglas, soloist

 1. Allegro
- 1. Allegro
- 2. Largo
- 3. Allegro

Norman Nelson

Norman Nelson was born in Dublin, Ireland and educated in England with studies at the Royal College of Music, London. At the age of 24, he held the position of assistant concertmaster with the London Symphony, subsequently holding the same position with the Royal Philharmonic, and the B.B.C. Symphony. He has appeared as violin soloist with many orchestras, including the London Symphony, the Academy of St. Martin-in-the-Fields, the B.B.C. Symphony, and the Vancouver Symphony. As a chamber musician, Mr. Nelson has performed in every major city in Canada and the United States, in Europe, Russia, Japan, and the People's Republic of China. He has recorded numerous discs for the International Service of the CBC, and at present performs frequent coast-to-coast broadcasts in Canada. Mr. Nelson holds the position of Professor of Violin and Chamber Music at the University of Alberta, Edmonton, Canada.

Norman Nelson

Né à Dublin, Ireland, M. Nelson a fait ses études en Angleterre et au Royal College of Music à Londres. A l'âge de 24 ans, il a été nommé sous-chef d'orchestre de la London Symphony, tenant par la suite le même rang dans la Royal Philharmonic et puis dans la B.B.C. Symphony. Il a été soliste avec des orchestres symphoniques tels que la London Symphony, l'Academy of St. Martin-in-the Fields, la B.B.C. Symphony et la Vancouver Symphony. Il a fait parti de plusiers ensembles qui ont joué de la musique de chambre dans les plus grandes villes du Canada et des États-Unis, de l'Europe, de l'U.R.S.S., du Japon et de la Chine. Il a enregistré de nombreux disques pour le Service International de la C.B.C.; à l'heure actuelle, les enregistrements de M. Nelson sont radiodiffusés dans tout le Canada. M. Nelson est Professeur de Violon et de Musique de Chambre à l'Université de Alberta, à Edmonton, Canada.

Acknowledgements:

The Department of Music, University of Alberta, Edmonton, Canada The University of Alberta Alumni Association Alma Mater Fund The University of Alberta Community/Special Projects Fund Manulife Place, Edmonton, Alberta Director & Staff, Student Evaluations and Records, Province of Alberta Perry Jackson Studios, Edmonton, Alberta Douglas Parker, Dean, Universite Canadien, Villefranche-sur-mer The Alberta Foundation for the Performing Arts Peter Graf, Manager, University of Alberta Faculty Club L'Action Culturelle de la Ville de Nice Norman Harper, Music Director, St. Dunstan's College, St. Peter's Church, London Peter Douglas, and Donald J McCabney, Barcelona, Spain Delegation de Cultura, Ayuntamiento de Torrejon de Ardoz Caixa de Ahorros de Terrassa, Obras Culturals Gilbert Bessone, and Liliane Jules, Ensemble Polyphonique de Nice Dominique Pizzini, Affaires Culturelles de la Ville de Belfort Parents of the Academy Strings